

COMPACT VS DSLR
AMAZING RESULT



NEWS: PANASONIC PLANS
TOP-FLIGHT LUMIX G CSC

Saturday 24 March 2012

amateur

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

Can a compact really beat a DSLR?

IS THIS THE DSLR KILLER?

PowerShot G1 X vs EOS 600D vs G12



ON TEST

PAGE 42

**9 TRAVEL
TRIPODS**

Small, strong
and lightweight

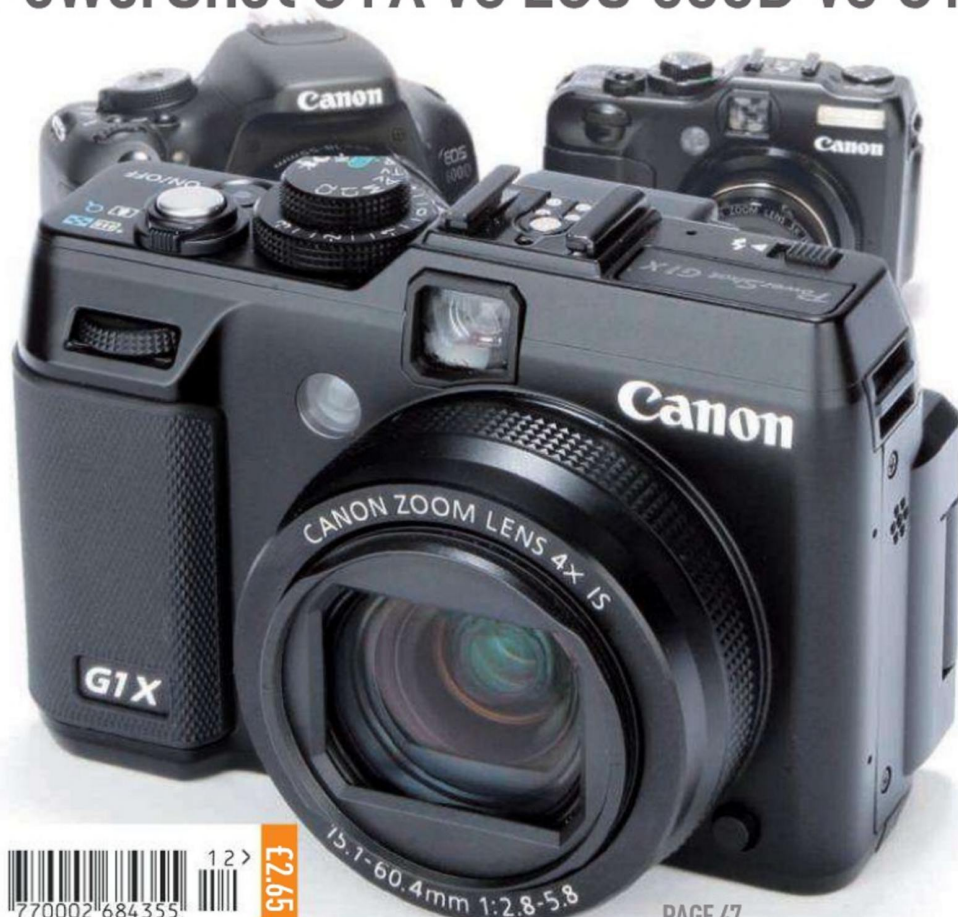


PHOTO TECHNIQUE

PAGE 23



**THE CLASSIC FAMILY
PORTRAIT REVISITED**

Inspirational gems of the past



PAGE 47

Nikon 1

"IF I WERE A COFFEE MACHINE, YOUR COFFEE WOULD BE READY BEFORE YOU EVEN PRESSED THE BUTTON."



I AM | 1 CLICK AHEAD



I AM THE NEW NIKON 1 J1. And I am intelligent, because I capture images before and after you've fully pressed the button. So you will never miss a moment again. I am a small system with interchangeable lenses and features you've never seen before, like photos that come alive. Or as I call it: the Motion Snapshot. I am life best captured. www.nikon.co.uk

I am your colour of choice:

2YEAR
WARRANTY

For 2 year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 408 5060 or visit www.nikon.co.uk/register

At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

IT ISN'T only the young who let their imaginations run away with them. When I was a child, I used to dream I could fly. In my head I'd soar above the rooftops and swoop low across fields, relishing my supernatural powers. Teenagers often imagine they possess supernatural coolness and an ability to know far better than their parents when it is, and is not, 'coat weather'. Grown men stand in pubs and clubs at the weekend convinced they are blessed with the looks and the voice of The King of Rock 'n' Roll, their fantasy inflicting unbearable suffering on the other patrons. And while there are many good photographers who genuinely believe they are not, many others are positive their skills are greater than they are. It is

normal to fool ourselves about some aspect of our abilities, and it's fortunate the consequences are usually slight.

The ability to hold a camera still is the arm-wrestling of photography; the boast, the special skill. Being able to shoot at 1/8sec without a tripod is certain to draw the admiration of one's peers and the attentions of the opposite sex. Often this is a delusion that, on close inspection, unravels in a mess of blurred detail. Camera-shake superheroes are rare indeed.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Panasonic plans high-end compact system camera; Sony unveils consumer-level single lens translucent Alpha 57; Copyright scandal photographer strikes again

10 REVIEW

The latest books, exhibitions and websites

82 THE FINAL FRAME

Are we born with a photographic eye or can we learn to take pictures? Roger Hicks investigates

TECHNIQUE

14 PHOTO INSIGHT

Cathal McNaughton explains how he took his image of a bird fancier by shooting into the light and using a fast shutter speed to create striking silhouettes

TESTS & TECHNICAL

41 TESTBENCH

MacWet Climatic gloves and Philips PicoPix PPX2480 pocket projector

42 TRAVEL TRIPODS

A tripod doesn't have to be a millstone around the roving photographer's neck. In this AP buyers' guide, Chris Gatcum looks at nine options all vying to be your latest travel companion



47 CANON'S POWERSHOT G1 X VS EOS 600D VS POWERSHOT G12

Tim Coleman compares Canon's new PowerShot G1 X with the company's own EOS 600 DSLR and PowerShot G12 advanced compact to see whether it can offer the best of both worlds

54 ASK AP

Our experts answer your questions

YOUR WORDS & PICTURES

12 LETTERS

AP readers speak out on the week's issues

13 BACKCHAT

AP reader Martin Johnson ponders the digital merry-go-round of new camera launches

28 READER SPOTLIGHT

Another selection of superb reader images

THE AP READERS' POLL

IN AP 3 MARCH WE ASKED...

Do you think the Ricoh buy-out will be good for Pentax?



YOU ANSWERED...

A Yes, it will breathe new life into Pentax	50%
B Pentax was doing fine without them	10%
C No, it is too late for Pentax	6%
D No, it will only be good for Ricoh	7%
E I don't care either way	27%

THIS WEEK WE ASK...

What is the longest shutter speed you could manage handholding a full-frame camera fitted with a 90mm lens?

VOTE ONLINE www.amateurphotographer.co.uk

38 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

FEATURES

18 NORTHERN EXPOSURE

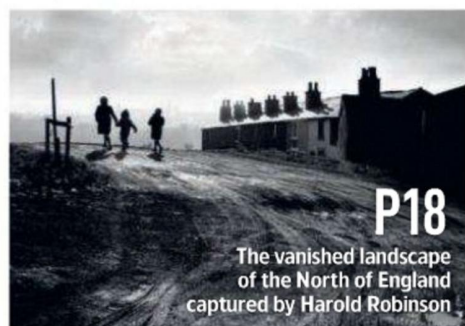
Harold Robinson's photographs of the North of England in the '50s and '60s show a way of life that has long since disappeared. Mark Robinson talks to Oliver Atwell about his father's work

23 FAMILY PORTRAITS

While the 'family portrait' no longer holds the same meaning in the 21st century as it used to, recreating aspects of it can revitalise the way we approach portrait photography. Gemma Padley reports

34 ICONS OF PHOTOGRAPHY

Yevgeny Khaldei's iconic Second World War photograph entitled 'Raising a Flag over the Reichstag' was set up for the camera, yet it remains a powerful symbol of the Allies' victory, writes David Clark



P18

The vanished landscape of the North of England captured by Harold Robinson

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848 **Email** ipcsubs@quadrantsubs.com **AP Test Reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

Your EOS adventure starts here with **0% APR** on all Canon EOS Cameras and Lenses

EOS 600D

18 MP CMOS sensor
Full HD movies
continuous shooting
Built-in wireless flash control



600D 18-55 IS Kit £599.00 £24.95 P/m
600D 18-135 IS Kit £769.00 £32.04 P/m
18-55 + 55-250 Twin Kit .. £809.00 £33.70 P/m

EOS 60D

18 MP sensor
Full HD movies
Advanced Creative Features



60D Body £829.00 £34.54 P/m
60D 18-55 IS Kit £899.00 £37.45 P/m
18-55 + 55-250 Twin Kit .. £1129.00 £47.04 P/m
60D 18-135 IS Kit £1019.00 £42.45 P/m
60D 17-55 IS Kit £1599.00 £66.62 P/m
60D 17-85 IS Kit £1099.00 £45.79 P/m

EOS 7D

18 MP sensor
Full HD movies
8 fps Shooting
100% viewfinder
Integrated Speedlite transmitter



7D Body £1099.00 £45.79 P/m
7D 18-135 IS Kit £1449.00 £60.37 P/m
7D 15-85 IS USM Kit £1699.00 £70.79 P/m

EOS 5D MK II

21.1 MP sensor
Digic4 Processor
Full HD Video
100% viewfinder
Integrated



5D MK II Body £1669.00 £69.54 P/m
5D MK II + 24-105 Lens .. £2269.00 £94.54 P/m

EOS 5D MK III

22.3 MP sensor
61 Point AF
6 fps shooting
Full HD Video
Weather sealing
14 Bit DIGIC5+ processor
HDR Mode



5D MK III Body £2999.00 £124.95 P/m
MK III + 24-105 Lens ... £3689.00 £153.70 P/m

EOS 1D MK IV

16.1 MP CMOS sensor
10 fps shooting
45 point AF system
Full HD Video
Dual DIGIC 4
Integrated cleaning mode



1D Mark IV Body £3499.00 £145.79 P/m

EOS 1DS MK III

21 MP CMOS sensor
5 fps shooting
High Precision AF
Full HD Video
Dual DIGIC III
Integrated cleaning mode



1DS Mark III Body £5399.00 £224.95 P/m

EOS 1DX

18.1 MP CMOS sensor
up to 14 fps shooting
61 point AF system
Full HD Video
Dual DIGIC 5
Ethernet port



EOS 1DX Body £5299.00 £220.79 P/m

Canon Zoom Lenses



Canon Zoom Lenses offer superb versatility to your EOS system.

EF 8-15mm f4L USM Lens £1149.00 £47.87 P/m
EF-S 10-22mm f3.5-4.5 USM Lens £639.00 £26.62 P/m
EF 16-35mm f2.8 II L USM Lens £1199.00 £49.95 P/m
EF-S 15-85mm f3.5-5.6 IS USM Lens £619.00 £25.79 P/m
EF 17-40mm f4.0L USM Lens £619.00 £23.26 P/m
EF-S 17-85mm f4-5.6 IS USM Lens £349.00 £22.10 P/m
EF-S 18-200mm f3.5-5.6 IS Lens £399.00 £23.27 P/m
EF 24-105mm f4L IS USM Lens £899.00 £37.45 P/m
EF 28-135mm f3.5-5.6 USM IS Lens £379.00 £22.10 P/m

EF 28-300mm f3.5-5.6L IS USM Lens ... £2189.00 £91.20 P/m
EF 70-300mm f/4.0-5.6 IS USM £419.00 £20.95 P/m
EF 70-300mm f/4.5-5.6L IS USM £1159.00 £48.29 P/m
EF 70-200mm f/4.0 L USM £529.00 £22.04 P/m
EF 70-200mm f/4.0 L IS USM £929.00 £38.70 P/m
EF 70-200mm f/2.8L USM £979.00 £40.79 P/m
EF 70-200mm f/2.8 L IS USM £1869.00 £77.87 P/m
EF 100-400mm f4.5-5.6L USM IS £1249.00 £52.04 P/m

Canon Fixed Focal Length Lenses



When absolute quality is paramount choose a Canon prime lens.

EF 400mm f5.6L USM Lens £1089.00 £45.37 P/m
EF 300mm f4.0L USM IS Lens £1149.00 £47.87 P/m
EF 200mm f2.0L IS USM Lens £4939.00 £205.79 P/m
EF 200mm f2.8L II USM Lens £599.00 £24.95 P/m
EF 85mm f1.2L II USM Lens £1729.00 £72.04 P/m
EF 50mm f1.2L USM Lens £1269.00 £52.87 P/m

EF 35mm f1.4L USM Lens £1159.00 £48.29 P/m
EF 24mm f1.4L II USM Lens £1329.00 £55.37 P/m
EF 24mm f2.8 Lens £369.00 £21.52 P/m
EF 20mm f2.8 USM Lens £404.00 £23.56 P/m
EF 14mm f2.8L II USM Lens £1859.00 £77.45 P/m

Canon Macro Lenses



Get super close to your subject

EF-S 60mm f2.8 Macro USM Lens £349.00 £23.26 P/m
EF 100mm f2.8 USM Macro Lens £429.00 £21.45 P/m
EF-100mm f2.8L Macro IS USM Lens £699.00 £29.12 P/m
EF 180mm f/3.5 L USM with Lens Hood ... £1259.00 £52.45 P/m

Canon Tilt & Shift Lenses



Expand photographic possibilities

TS-E 17mm f/4.0 L with Lens Case £1949.00 £81.20 P/m
TS-E 24mm f/3.5 L II with Lens Hood ... £1699.00 £70.79 P/m
TS-E 45mm f/2.8 Lens £1118.00 £46.58 P/m
TS-E 90mm f/2.8 Lens £1118.00 £46.58 P/m

Canon Extenders



multiply focal length

Extender EF 2x III
£419.00 £20.95 P/m

Extender EF 1.4x III
£419.00 £20.95 P/m

Canon Speedlite Flash



Speedlite 580EX II Flashgun
£409.00 £23.85 P/m



Macro Ring Lite MR-14EX
£459.00 £22.95 P/m



Macro Ring Lite MT-24EX
£769.00 £32.04 P/m

• 'Professional' exposed for rights grabs • Amateurs fleeced

EXCLUSIVE

COPYRIGHT SCANDAL PHOTOGRAPHER STRIKES AGAIN

A BRITISH photographer exposed for using copyrighted images without permission is up to his old tricks three years on, writes freelance journalist **Simon Barber**.

On his website, Mark Stothard, who is thought to live in Somerset, describes himself as a 'committed, professional, commercial, press and sports photographer with years of experience'.

However, others who knew him in a previous incarnation, as Mark the Photographer, described him as a 'conman' and a 'fake'.

In February 2009, BBC West broadcasted a film about Stothard and his business practices.

For most pro photographers, this would be a fantastic opportunity to market themselves. However, for Stothard it uncovered a catalogue of accusations, a trail of complaints, a stack of unpaid debts and bankruptcy.

Perhaps worse, there were allegations from photographers that he was using their images on his website without consent and passing them off as his own.

Subsequent to these allegations – and a police fraud squad investigation concerning items being offered for sale on eBay – Stothard shut down his website and seemed to disappear from view. Until recently, that is, when he suddenly reappeared on the web at blog.markstothard.com and www.markstothard.com, offering, among other services, 'photowalks' – paid-for photography tutorials around picturesque cities.

Stothard promises to pass on his 'years



This image of Brighton beach, taken by Sam Javanrouh, was used by Stothard to promote his Photowalks. The rights grab comes three years after a BBC investigation

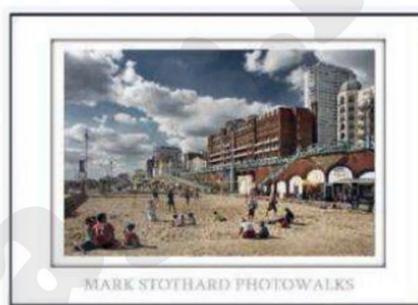
of knowledge, experience and explains in Basic English, photographic know-how and techniques that will improve your photographic results'.

Charging £25 per person – in a maximum class-size of 12 – the tour takes 3–4 hours and could earn him up to £300 a session.

He helpfully provides beautifully shot, evocative examples of the location. The image is displayed in a frame with the legend 'Mark Stothard Photowalk' beneath.

The photos show originality and creativity, and are excellent examples of what you might expect from a photographer who had spent years mastering his skills – but were they taken by Mark Stothard?

Apparently not. Sam Javanrouh, who operates the Daily Dose of Imagery site from Toronto, Canada, discovered his photo of Brighton beach, taken in 2007, appearing on Stothard's blog advertising his Brighton Photowalk (see above).



Javanrouh said: 'On my website it specifically states that anyone wanting to use the pictures commercially must get my permission before doing so.'

'I think it's outrageous that someone can operate in this way – it's totally unethical. It casts a shadow over professional photographers as a whole.'

A one-time error may be forgiven by some, but it doesn't end there.

On the copyright page of his website, Stothard asks that his intellectual property be respected and illustrates the page with an evocative image of cranes on Bristol Quay – an image that photographer David Martyn accuses Stothard of using without permission.

'It's unbelievable!' said Martyn. 'My images are copyrighted and marked All Rights Reserved on the Flickr page. There's no way he should have used this without my consent – especially on the page of his website where he asks people not

SNAP SHOTS

● As we went to press, Sony unveiled a new consumer-level single lens translucent camera called the Alpha 57. Key features include a 12fps burst rate with continuous AF and a maximum ISO of 16,000, extendable up to ISO 25,600. More details next week.

● Kodak says it will honour all warranties after it announced it was pulling out of the camera business. A spokesperson told AP: 'Kodak will work closely with its retail partners to ensure an orderly transition for the benefit of consumers, continuing to honour all warranties, and providing technical support and service for its cameras...'



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.



LENSBABY UNVEILS EDGE 80 OPTIC

THE LENSBABY Edge 80 Optic boasts a 12-blade adjustable aperture and is designed to be compatible with Lensbaby Composer Pro, Composer, Muse, Scout and Control Freak bendable lens bodies.

'Tilting the Edge 80 allows photographers to create vertical, horizontal and diagonal slices of focus through the image,' said a

spokesman for distributor Intro 2020.

Photographers can control the size of the slice of focus by adjusting the aperture, which ranges from f/2.8 to f/22 using a dial on the front.

The Edge 80 has a focal length of 80mm and costs £299.99.

For details visit www.intro2020.co.uk.

Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTO DIARY

Wednesday 21 March

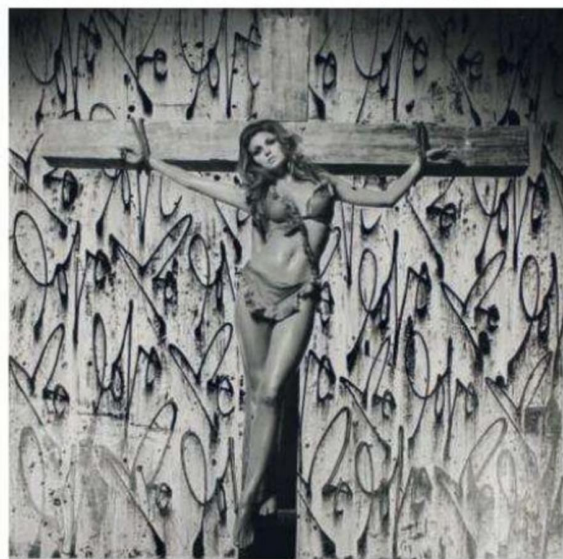
EXHIBITION Thomas Ruff: Nudes, until 14 April at Gagosian Gallery, London W1K 3DE. Tel: 0207 493 3020. Visit www.gagosian.com. **EXHIBITION** Richard Renaldi – Touching Strangers, until 24 March at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit www.thirdfloorgallery.com.

Thursday 22 March

EXHIBITION Slipknot by Paul Harries, until 29 March at Rock City Art Gallery, Bedford MK40 3US. Tel: 01234 910 448. Visit www.rockcityart.com. **EXHIBITION** Les Paradis Naturels by Aleksey Chizhov, until 5 April at Erarta Galleries, London W1J 8DN. Tel: 0202 499 7861. Visit www.erartagalleries.com.

Friday 23 March

EXHIBITION Wonder Chamber by Karen Ingham, until 14 April at Ffotogallery, Penarth, Wales CF64 3DH. Tel: 0292 070 8870. Visit www.ffotogallery.org. **EXHIBITION** Terry O'Neill – Reworked, until 31 March at Rook & Raven, London W1T 1HN. Tel: 0207 323 0805. Visit www.rookandraven.co.uk.



Saturday 24 March

EXHIBITION In the Blink of an Eye: Media and Movement, until 2 September at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk. **EXHIBITION** The Great White South, images of Scott expedition by Herbert Ponting (also for sale), until 5 April at Atlas Gallery, London W1U 7NF. Visit www.atlasgallery.com.

Sunday 25 March

EXHIBITION International Garden Photographer of the Year, until 9 April at Royal Botanic Gardens, Surrey TW9 3AB. Tel: 0208 332 5655. Visit www.kew.org. **DON'T MISS** Sport Relief Mile at Godolphin (starts 10.30am), Cornwall TR13 9RE. Tel: 01736 763 194. Visit www.nationaltrust.org.

Monday 26 March

EXHIBITION Ephemeral by Maggie Jablonska, until 31 March at Rhubarb & Custard Gallery, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.com. **EXHIBITION** Exemplar: Joy Division by Kevin Cummins, until 31 March at Manchester Photographic Gallery, Manchester M1 2FF. Tel: 0161 236 7224. Visit www.manchesterphotographic.com.

Tuesday 27 March **LATEST AP ON SALE**

EXHIBITION Through Lichfield's Lens: The Polaroids, until 6 May at Nunnington Hall, North Yorkshire YO62 5UY. Tel: 01439 748 283. Visit www.nationaltrust.org.uk. **EXHIBITION** Canal Side by Brett Trafford, until 31 March at Café Cliqué, Leek, Staffordshire. Tel: 01538 398 852.



to steal his copyright.

'I have invoiced him and will "attend" one of his Photowalks if it is not honoured.'

Confronted with the findings, Stothard said: 'They're marketing images.' He denied using images without consent and claimed to have the authority to use Martyn's photograph.

'I don't claim that the images on the Photowalks page are taken by myself. They're images provided by our web designer,' said Stothard.

'They're either royalty free, under a Creative Commons licence, or a fee has been paid to the licence holder.'

However, this is disputed. Both Martyn and Javanrouh claim their images were used without prior permission, or knowledge.

Now a third photographer has come forward complaining about images on Stothard's website.

Michael Vasselin from Dublin discovered his Flickr image of the Seven Sisters cruise liner was being used, again without his consent, to advertise a Photowalk in Dieppe, France.

'At nearly 4,000 views, this picture is one of my most popular,' he said. 'I'm staggered that someone like Stothard, who calls himself a professional photographer, would try to leech off someone's else's creativity and effort. I took this image and can prove it.'

When challenged, Mark Stothard claimed: 'I'm 100% sure I have the rights to use all these images. However, if the evidence is put to me by the photographers concerned, and it is proved there has been a mistake,

'THEY ARE MARKETING IMAGES,' CLAIMS STOTHARD

Among the victims is Michael Vasselin, who discovered that his Flickr image of a cruise liner (left) was being used by Stothard without consent

I'll see that it gets put right immediately and personally apologise for the error.'

Stothard also maintains that he has received an invoice from David Martyn that authorises use of the image subject to payment.

He would not comment on Martyn's assertion that the invoice was issued as a consequence of the image being discovered on Stothard's blog, and that permission was not sought beforehand.

When asked why a professional photographer would want to use amateur photographers' images to promote his business, Stothard replied: 'Convenience. I've been along to these places several times, but much of my work was out of date so I have used these photographs in the same way that any other business would.'

Despite the images appearing captioned with the words 'Mark Stothard Photowalks', he maintains attendees would not feel duped if they found out that he was advertising the event with images he had not actually taken himself.

'If a photographer takes a picture of a cow in a field, it doesn't mean that the only person who can use that picture is the original photographer, does it?' he added.

'It's exactly the same thing with the Photowalks pictures – they're not my pictures, they're marketing images.'

JESSOPS CAUGHT IN WEB OF WRONGDOING

Mark Stothard failed to respond to repeated requests for comment when approached by AP's Chris Cheesman.

Word that he is up to his old tricks comes as no surprise to Neil Turner, vice-chairman of the British Press Photographers' Association (BPPA), who said Stothard remains one of only three photographers to be thrown out of the BPPA.

'He seems to find a way to reinvent himself,' said Turner, adding that it can only benefit the profession as a whole that he is exposed. 'He is a permanent thorn in the side of photography – you can only wish he would reinvent himself as something else, a taxidermist, for instance. He absolutely knows it's a breach of copyright, but

what can you do – he knows he can get away with it.'

Stothard's previous company, Mark the Photographer Ltd, was dissolved on 12 February 2011, according to Companies House. Stothard's new website suggests he now trades as Mark Stothard, Photographer.

Meanwhile, Jessops was horrified to be told by AP of Stothard's boast – on his website – that his photographic work is sponsored by Britain's biggest high-street camera chain. Jessops told us that 'it does not sponsor any of Mark Stothard's images and is currently looking into removing content to this effect from his website'.

Visit www.amateurphotographer.co.uk for further details and pictures.

SNAP
SHOTS

● Olympus expects to name Hiroyuki Sasa as its new president. Sasa has worked as head of development and marketing at Olympus's medical systems division. Meanwhile, the firm has selected Yasuyuki Kimoto, a former executive at Olympus's main lender Sumitomo Mitsui Banking Corp, as its next chairman. Their appointments will first have to be approved at a shareholders' meeting in Tokyo on 20 April. Kimoto's selection as chairman is expected to face criticism from foreign investors, given his connections with Olympus's bank, according to Japanese press reports.

● The BBC is screening a series of programmes dedicated to the pioneering working of Victorian photographer Francis Frith. *Britain's First Photo Album* showcases images captured by Frith during his 19th century project to photograph the UK. The BBC2 series is broadcast on weekdays at 6.30pm, until 23 March. A free booklet, exploring some of the themes around the programme, is available for download at www.bbc.co.uk/programmes/p00nh3h3/features/resources.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

Micro four thirds models offer 'best balance', official tells AP in Japan

PANASONIC TO LAUNCH 'HIGH-END' CSC MODEL

PANASONIC is restructuring its compact system camera (CSC) line-up to include a 'very high-end model', mindful of the threat posed by the predicted entry of Canon into the CSC battleground.

However, it seems the company has no plans to launch a CSC featuring an APS-C-sized imaging sensor.

Panasonic has found success in the three years it has been working in micro four thirds, but it has done so with limited competition.

It admits Sony is a threat, and that so will Canon be if it launches a CSC – rumoured to happen this year.

In an exclusive interview with AP, Ichiro Kitao, director of Panasonic's digital stills camera business, reasserted that the micro four thirds sensor presents the best balance of camera size, lens size and pixel size for good image quality in a CSC.

Speaking at the CP+ show in Japan, Kitao added: 'We want to become known as a high-quality camera brand, and this will be our concentration this year. We will aim for a high-end camera to demonstrate that mirrorless cameras can be alternatives to DSLR cameras, not just a step up from compact cameras.'

He said Panasonic wants to concentrate on improving quality within the areas it operates.

'We are currently restructuring the range of products that we offer to include a very high-end model,' he told AP.

'But we do not need to change our sensor size to do so. It already offers enough space for good resolution, and is actually not much smaller than APS-C anyway.'

Panasonic has constructed a scale of sensor sizes that measures the 1/2.33in compact camera sensor as 1, the LX size as 2x, and the 1in model used by Nikon's 1 series as 5x.

Micro four thirds measures 8x and APS-C 14x, while full frame is 30x.

'Our sensors are 60% of the size of APS-C units, which is less than one step behind,' added Michiharu Uematsu, product planning group manager for Panasonic's DSC Business Unit, 'and to use a larger sensor means we'd have to compromise on the size of our lenses, and thus the size of our system. Micro four thirds cameras need to be smaller.'

Kitao continued: 'Technology is moving all the time and image quality is as much about processing and optical quality as it is about sensor size. Our processing is improving and we are reducing noise at high ISO levels and improving detail resolution very quickly.'

Without naming names, he said companies



Panasonic's development team, pictured at the CP+ show in Yokohama, Japan

that have used APS-C sensors in very small bodies have optical problems in the corners of their pictures.

'We don't want to have that sort of situation, and have designed a back-focus distance that allows very good optical quality.'

'Our focus now is on improving the quality of our lenses, and with the new X series we want more wide-aperture optics that produce very high-quality images.'

Panasonic has already shown two new concept lenses it plans to launch this year: a 35-100mm and a 12-35mm, both of which will feature a constant f/2.8 aperture across the zoom range.

'We are very good at making aspherical lenses,' Kitao claimed. 'And when we use them in our optical designs, we can reduce the number of elements we need and thus produce better optical quality.'

'Using aspherical elements means we don't need to use corrective elements, and so we reduce the possibility of flare and improve resolution.'

Kitao revealed that the company is able to produce aspheric elements of up to 30mm in diameter, but that soon it will be possible for the factory to produce larger – paving the way for faster apertures.

'Optical quality is a serious focus at the moment,' said Kitao.

'Already our lenses are not far behind Leica's in quality, but we will continue to use the Leica name on our best fixed-focal-length lenses – the best zooms will be branded in our X range.'

AF POLICY OUTLINED

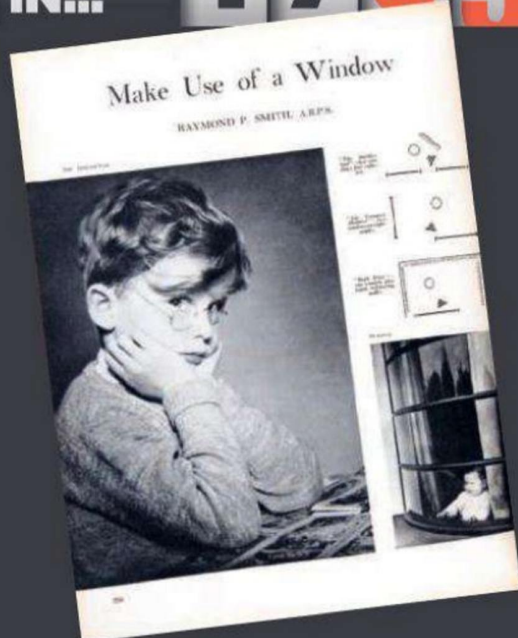
Asked whether Panasonic had considered a sensor-based, phase-detection system like that used by Fuji and Nikon, to help improve AF speeds, Yoshiyuki Inoue, a senior engineering planner for Lumix, replied: 'We are investigating phase-detection systems all the time... but while phase-detection can be faster, there are too many errors and the AF sensor alignment is not always accurate, even when the sensors are built into the imaging sensor itself.'

'We prefer the accuracy of contrast-detection systems, and we are working on methods to make this faster rather than switching to a different system. We are researching ways to reduce the amount that focusing elements need to move (or wobble) to find the best focus position, and the algorithms that control this process.'

'We are also trying to improve the readout speed of our sensors and the speed at which the focus information is processed, so that any lack of sharpness is detected more quickly and focus can be found in less time.'

AP
THIS
WEEK
IN...

1955



Dull, cloudy days needn't be photography-free, advised AP this week in 1955, in an article explaining the benefits of indoor portraiture. 'At this time of year, we get quite a number of overcast or rainy days when out-of-door work just doesn't appeal,' wrote Raymond P Smith ARPS. 'Well, there is no need to put the camera away, for these are often just the very days most suitable for picture-making of children indoors – by the light from windows. We want just that diffused daylight coming in the windows that a hazy, or overcast day, will give us. This light is far more flattering than strong, direct, sunlight...'

SNAP SHOTS

● DxO claims the latest version of its FilmPack software can handle larger file sizes. The image-enhancement specialist says FilmPack v3.2 can process files of up to 200 million pixels, and it has tweaked the software algorithms to run in 64 bits. FilmPack v3.2, for Mac and Windows, allows users to apply the characteristics of more than 60 films to their digital photos. The software costs from £69. A trial version of FilmPack v3.2 can be downloaded from www.dxo.com/intl/photo/free_trial_version.

● A new range of portable softboxes was unveiled at the Focus on Imaging show in Birmingham. Priced from £150, the Lumiarr line-up features nine models designed to control the colour temperature of reflected light. For details visit www.bowens.co.uk.



Compact optics shown at CP+ show INDIE LENS MAKERS EXPLOIT CSC BOOM

INDEPENDENT lens makers are keen to take a slice of the burgeoning compact system camera (CSC) market by putting their money behind the Sony NEX and micro four thirds mounts.

Among them is Tokina, which used the recent CP+ show in Japan to showcase a 300mm f/6.3 mirror lens for micro four thirds cameras (equivalent to a 600mm lens on full frame).

While it seems extraordinary to produce a mirror lens for mirrorless cameras, the size and focal length of the optic may well prove popular with bird watchers and digiscopers.

The lens has a closest focus distance of just 0.8m, weighs 330g and will cost 34,000 yen when it goes on sale in May. A UK price is still to be confirmed.

Sigma showcased its new 30mm f/2.8 EX DN lens for the NEX and micro four thirds systems at CP+, which, along with the 19mm f/2.8 EX DN, was announced at CES. Both lenses are due in UK shops by the end of March, priced £169.99.

The Sigma 30mm f/2.8 features seven elements in five groups and has seven round diaphragm blades, which Sigma says improves the appearance of out-of-focus highlights. Two glass-moulded aspherical elements and a single double-sided aspherical element have been used to provide a corrected image.

When mounted on a micro four thirds camera, the focal length acts as a 60mm would on a full-frame camera, and as a 45mm on the APS-C Sony NEX cameras.

The firm has used a new linear AF drive claimed to be more compact and quieter than traditional mechanical systems. This keeps the lens unit small, but also makes it suitable for use in movie recording when AF motors might be recorded on the soundtrack.

Meanwhile, Tamron showcased its SP 24-70mm f/2.8 Di VC USD lens (pictured above) at the CP+ show.

The optic has 17 elements in 12 groups, and features a 'moisture-resistant' build and XR (Extra Refractive Index) glass. Price and UK availability have yet to be confirmed.

Samyang also showed its 8mm f/2.8 fisheye for the NEX system, and its 7.5mm f/3.5 fisheye for micro four thirds cameras (prices to be confirmed).

Kenko has a new 400mm f/8 mirror lens for both the micro four thirds and NEX systems that is set to retail at about 22,000 yen, and the company was showing 10mm and 16mm extension tubes for both systems (price and availability to be announced). The company also plans to launch a new flash meter, KFM-2200 in the spring.

Chinese lens adapter brand Kipon was showing a huge range of mount adapters that fit almost any lens to any body. The products seem to have improved in quality and the company has become quite inventive, showing a number of adapters that also allow users to make the most of the larger covering circles of full-frame lenses – with tilt actions on smaller framed cameras.

CLUBNEWS

Club news from around the country

BRISTOL SALON OF PHOTOGRAPHY

A selection of the 17,000 images submitted into the salon's annual exhibition opens on 25 April at 7.30pm. The show will take place at the QEII Theatre, Jacob's Wells Road, Clifton, Bristol BS8 1JX. Visit www.bristolphoto.org.uk.

YATELEY CAMERA CLUB

The club will stage its annual exhibition from 11-13 May at The Tythings, Reading Road, Yateley, Hampshire. For details visit <http://yateleycameraclub.co.uk>



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateur photographer
@ipcmmedia.com

Your EOS adventure starts here

Purchase one of the following EOS cameras and claim a **free** Photography Experience voucher plus four photography DVDs for you to enjoy.

FREE
PHOTOGRAPHY
EXPERIENCE PACK
WORTH UP TO
£230*

* Terms and Conditions apply



EOS 550D



EOS 600D



EOS 60D



Canon
OFFICIAL SPONSOR



Stop snapping, start shooting
canon.co.uk/eosexperience

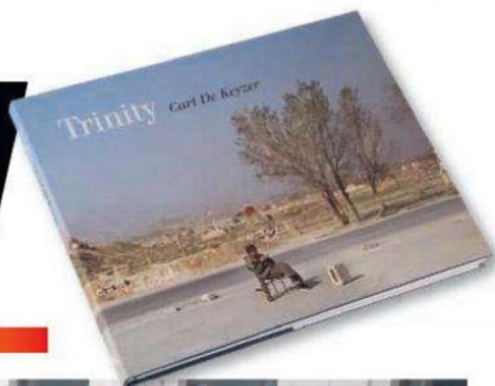
The UEFA EURO 2012™ official logo is protected by trademarks, copyright and/or design. All rights reserved.

Offer available from 01.02.2012 until 31.03.2012. Terms & Conditions apply, for more information pick up a leaflet or visit www.canon.co.uk/eosexperience

WorldMags.net

APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK



© CARL DE KEYZER

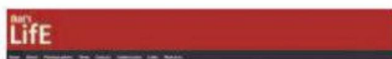
Trinity

By Carl De Keyzer
Mets & Schilt, hardback, £19.90, 152 pages, ISBN 978-90-5330-594-2

THIS book is a triptych on the theme of the omnipresence of power and violence, comprising three sections entitled *Tableaux d'Histoire*, *Tableaux de Guerre* and *Tableaux*

Politiques. Trinity was also the code name of the project that the American physicist J Robert Oppenheimer used when he led a team of atomic physicists to produce the first atom bomb. Magnum photographer Carl De Keyzer's book looks at power and its consequences, with his images being at once subtle and devastating. It's rare that De Keyzer's photographs are explicit in their

violence, although it is this trait that makes the work all the more suffocating. Perhaps the most interesting part of the book is the journey. We move from the front lines to the offices in which terrible, long-reaching decisions are made, and it's these images that are perhaps the most haunting.



WEBSITE

www.thatslife.in

STREET photography is a universal genre. It's a format that can be applied to many locations and countries. More and more websites and photographers are appearing throughout the world and this is just one of many. That's Life is an Indian collective (seven photographers at the last count) who have applied the principles of

street photography to their native land. As is to be expected, the colours and subjects are captivating. India is a location that lends itself perfectly to the genre. The street scenes are full of characters, and dynamic examples of light and composition. This is a collective that's likely to be popping up on a few websites, so keep an eye out.



BOOK



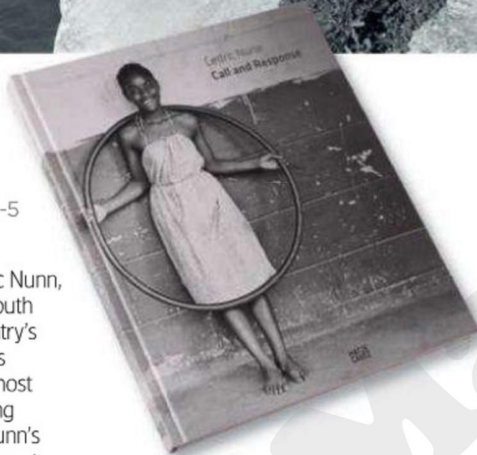
© CEDRIC NUNN/COURTESY BAILEY SEIPPEL GALLERY

Cedric Nunn: Call and Response

Edited by Ralf-P Seippel
Hatje Cantz, hardback, £35,
152 pages, ISBN 978-3-7757-3250-5

THIS is the first real survey of Cedric Nunn, one of the major photographers of South Africa. Nunn is fascinated by the country's social life, both in rural areas as well as the expanding metropolises. What's most interesting is his dedication to exploring the reality and legacy of apartheid. Nunn's images are notable in how totally different they are stylistically to the kinds of images generally seen in the papers from the time. His pictures are from the inside, and he had to live with this reality every day of his life. This book contains his images from

the 1970s to today, and Nunn's ability to capture the political conflicts that still surround him is never less than impressive.

**Mises en Scene by Anthony-Noel Kelly**

Until 1 April. The Muse Gallery, 269 Portobello Road, London W11 1LR. Tel: 0207 792 8588. Website: www.themuseat269.com. Open Thurs-Sun, noon-6pm. Admission free

EXHIBITION



© ANTHONY-NOEL KELLY

INSPIRED by his time in Ireland and France, Anthony-Noel Kelly has created a series of images and sculptures that bring to mind the Dutch 'Vanitas' paintings from the 17th century. Kelly's images speak of the eternal and intricate dance of nature that surrounds us and his images are a captivating meditation. Crucially, the beauty of these images isn't just in the explorations of seduction in nature, but also in the death and decay that inevitably results from life. The materials used to create his works range from dying sunflowers, luscious fruit and richly coloured vegetables to insects and reptiles. It's a beautiful and thought-provoking work.

CONDENSED READING

A round-up of the latest photography books on the market



● **IPHONE ARTISTRY** by Dan Burkholder, £14.99 If you've ever wondered what an oxymoron is, then just take a look at the title of this book. Actually, that's a little unfair, as many of the images contained within the pages are rather nice. The iPhone's headlock on photography is here to stay and there's not a lot we can do about it. Best just to enjoy the ride.



● **BEHIND THE SHUTTER** by Salvatore Cincotta, £24.95 Wedding photography may sometimes get a bad reputation, but it can sure bring in the bucks. This guide attempts to teach its readers how best to capitalise on those couples who have decided to tie the knot, with chapters on wedding business basics, marketing and selling. It's not bad, but it's one of many on the market.



● **PHOTOGRAPHY AND LANDSCAPE** by Rod Giblett and Juha Tolonen, £29 This interesting book takes the subject of landscape photography and explores the way in which landscape imagery has been used to present the world to us in a way that we perhaps take for granted. It's a theory-heavy book and a little barren of images, but Giblett and Tolonen's ideas are always fascinating.

● **STERN FOTOGRAFIE NO.66: ROBERT CAPA**, £26.95 It's difficult to know what there is left to say about Robert Capa. Wisely, this book doesn't attempt to say anything new and instead presents a selection of some of Capa's most famous images. It's not a bad collection, but anyone looking to purchase an overview of Capa's career would be better off casting their gaze elsewhere.



Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

SIMON'S SPOOKILY GOOD EYE FOR A PICTURE

While paying tribute to the late Simon Marsden (*News*, AP 10 March), Gray Levett, of Grays of Westminster, summed him up aptly by saying that Simon 'created his own world'. And what a world it was! Eerie landscapes, ruined castles, spooky old buildings – and those I personally found rather disturbing: hideous gargoyles on old churches. All captured in wonderful glowing monochrome on infrared film.

It's easy to employ infrared to attain the gritty results for which it's renowned. Even the most average subject can take on a sinister appearance. But Simon always sought out subject matter that perfectly suited this unique material. And his use of copious amounts of it must have made his supplier deliriously happy.

It's hard to think of another photographer who travelled the same path as Simon. His fascination with the 'supernatural' shaped his photographic career. I read an interview in a photo magazine many years ago in which Simon was asked if he'd had any strange encounters or experiences while photographing his unique images. Sadly, he hadn't. But he did mention Leap Castle in Ireland as giving off definite evil vibes.

In the same interview, Simon spoke of the basic gear he used: a Nikkormat body plus a 24mm lens. And how nice that he stuck to the same camera/infrared film combination throughout his career and refused to be drawn in by digital.

Unsurprisingly, Simon's style of image can be mimicked in Photoshop. But there's no substitute for a true infrared photo, lovingly exposed in a film camera and printed in an old-fashioned chemical darkroom. As for Simon's unquestionable ability to seek out subjects suitable for the infrared treatment – that's precisely what is meant by having a great eye for a picture. RIP Simon.

Mick Bidewell, Tyne & Wear

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*IN A CHOICE OF COMPACT LASH, SD OR MEMORY STICK. NOTE: PRICE APPLIES TO UK AND EU RESIDENTS ONLY

photographer – a man of just 18 – took the pictures. He wasn't a professional, but a family friend who'd offered his services for free. He shot the whole day on a Fujifilm X-S1, and when I saw the finished products I was extremely impressed: beautifully sharp and colourful images, which also displayed superb compositional skills, and which the photographer had printed out himself. I was there when he handed the pictures over to the happy couple, and tears of joy from both proved that this kind young man had done his job well.

Professional wedding photographers will no doubt complain about someone using an overgrown digital compact to photograph such an unrepeatable occasion. But they'd be wasting their time saying it to me! The Fujifilm X-S1 is a great piece of kit – and it's capable of any assignment. The wedding shots taken by that talented young man matched any I have ever seen.

And here's another poke in the eye for outraged wedding pros. Several of the images I shot myself at that wedding were taken on a Panasonic Lumix DMC-LX5. The A3 prints I produced from the files are of astonishing quality for a tiny pocketable digital compact. And I'd argue the case that – in the right hands – you could cover a wedding using just such a camera, and not just as a last resort!

Many people have prematurely predicted the demise of bridge cameras. But both they and digital compacts are becoming ever more sophisticated. Now, along with the increasing popularity of compact system cameras, the DSLR's grip on the camera market is slowly but surely loosening. Not even the most die-hard DSLR user could deny that!

Steve Smith, Northumberland

ENHANCED VS UNENHANCED

I was very interested in both Martin Hollingsworth's and Jeremy Griffith's letters (AP 11 February and 3 March) regarding the enhancement of original images by the use of Photoshop, because it is a subject that has been bugging me for some time.

I do not use Photoshop, primarily because I, too, see it as unreal in true photographic terms. It goes against the grain to enhance images to such an extent that they are perfect compared with unenhanced images. This practice of presenting such photographs as true images is, to my mind, somewhat distasteful – rather like passing off a copy as an original. It is certainly true that there is a great deal of skill involved in the use of Photoshop, but is it truly photography? I think not, and the distinction should always be made that such perfect results are 'manufactured' rather than natural.

This has put my opinion at odds with those of some members of the photographic club to which I belong, to such an extent that I will no longer take part in the competitions they organise. How can anyone compete with the perfection of a 'doctored' image? Indeed, I distinctly remember one competition judge, when appraising an entry (not

BRIDGES DON'T FALL DOWN

I hope that AP's thumbs-up to the Fujifilm X-S1 (10 March) was a wake-up call for those who refuse to accept that bridge cameras are serious photographic tools. There will always be the issue of the

cameras failing to match the DSLR in terms of image quality, but in that respect there can be no greater challenge for any camera than to be used by the official photographer at a wedding.

I attended one recently at which the

What The Duck



<http://www.whattheduck.net/>

mine, incidentally) that the picture needed something additional to give it more interest, such as the insertion of an object that was not even part of the original scene! How anyone can insert a foreign object into a photograph and then claim it is a true image strikes me as being unethical.

Perhaps we should completely distinguish enhanced images from the unenhanced by calling the former 'Photoshopography' and promote it as a separate art form.

Tony Granados, Essex

I agree that inserting a new object is going against the spirit of photography, but basic contrast and colour adjustments are perfectly allowable and actually needed – just as one might choose a grade of paper or extend or reduce development times. I doubt that 'natural' truly exists in photography, except by a great deal of effort in software – Damien Demolder, Editor

BEWARE THE MARRIAGE TRAP

I was very interested to read Adrian Pardoe's question regarding dabbling in wedding photography for his own and his friend's weddings, as well as Chris Gatcum's reply (*Ask AP*, AP 3 March). Apart from the obvious issues of photographing your own wedding and the resultant complications and stresses that would arise from this dual role, I can vouch for the veracity of the answer Chris Gatcum gave, having been 'roped in' to photograph two weddings recently.

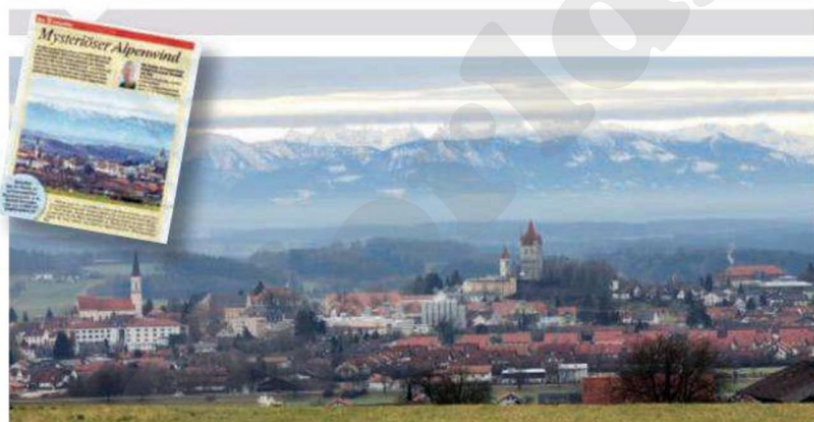
I know I am banging on a well-banged drum and preaching to the choir, but there are no other professions I can think of where

having a nice piece of kit leads people to believe that one is automatically of a suitable standard to take on complicated and important professional-level commissions. I own a pretty good spanner, but no one has yet asked me to fix a leak in their bathroom or service their car. I also cannot think of another profession where professionalism (by which I mean experience, insurance, a track record, a reputation to protect, as well as making a living) has such little perceived value in its clients. Can you imagine someone saying, 'He's only a keen amateur dentist, but he's got a drill and did a nice job putting up the shelves, so I'm sure he'll do just as good a job as an expensive professional'?

I did not enjoy the experience of shooting those two weddings. One was my stepdaughter's and I was happy to do it for her. The pictures did turn out generally very well, although I was a little nervous and unsure about the wisdom of the whole thing. As it happened, I'd left the ISO turned right up on my camera from its previous outing, so all the pictures had a very grainy look. It's something that is not fatal, but it did teach me a lesson about what can go wrong.

I have made it quite clear that I will not be doing this sort of favour for any friends in the future. I cannot imagine how bad I would feel presenting a newly married couple with a CD of poor-quality images showing little of value to remember the most important day of their lives. Wedding photographers take note: I respect what you do and this is one keen amateur who will not be taking business from you!

Andrew Raby, West Yorkshire



JOSEPH DONNELLY

WHAT AN HONOUR

I was lucky enough to have my photo selected for 'Leserfoto' (reader's photo) in a recent edition of the Munich newspaper *TZ*. It was an honour indeed. And because a little photo of myself was also printed, a number of work colleagues also spotted it and congratulated me.

But by far the nicest outcome, apart from the €50, was the elderly lady who phoned me in the evening. She had also spotted the photo in the paper and said her 'heart skipped a beat' when she saw it. She was

born and grew up in the town of Haag, seen in the image, but no longer lives there. She went to the trouble of getting my phone number (my name isn't common in Bavaria) and calling me to say how wonderful she thought the photo was and if it would be possible to get a copy. Needless to say, I was onto my online photo shop soon after to order prints for this nice lady to be delivered to her address. It was truly uplifting to know that my photo meant so much to someone that they went to the bother of finding me to tell me so. **Joseph Donnelly, via email**

That's a great feeling! And I'd say there wouldn't be too many Donnellys in Germany, let alone Bavaria – Damien Demolder, Editor

BACK CHAT

AP reader Martin Johnson ponders the digital merry-go-round of new camera launches

WITH the announcement of Canon's latest PowerShot G-series incarnation, the G1 X, is it time to ask if the point will ever come in digital camera production when manufacturers say, 'That's it. We can't get any better. This is as good as it gets'?

When the 14.7-million-pixel G10 came out a few years ago, my thought was that surely there was now nowhere else to go. I bought the camera, passing my G9 (an equally good model) on to my wife, and I was delighted with the results the G10 gave me. The accolades and awards the camera got were enough to convince me I had made a good choice, provided I ignored the handful of one-star reviews on Amazon!

Perhaps it was naïve to assume the G10 would be the pinnacle of Canon's PowerShot evolution, and the following G11 and G12 models proved this to be the case. Due to apparent noise issues on the G10 (I'd never really been bothered by this), the pixel count was dropped, and a swivel screen was added, along with a few more scene modes, so I started to wonder if I should perhaps upgrade. By the time I'd made the decision not to bother with the G11, the G12 had appeared. I still saw little reason to upgrade from the G10, although I wondered if that tilting screen might make up for the poor viewfinder and its severe parallax error.

Now that the G1 X has arrived, we've more or less gone full circle, and it's back to 14.7 million pixels. OK, there is a new sensor, some body restyling and a reduced focal length, but that's about it. Will the results it gives be any better than my G10, though? I suspect most users will not notice much difference, but will still shell out a few hundred quid for the privilege of having the latest model. Meanwhile, loads of perfectly good G10s, G11s and G12s will appear on the second-hand market, in many cases being practically given away. No doubt G1 X purchasers will be thrilled with their cameras – until the inevitable replacement is announced, and then the bee's knees will again become old hat.

I remember those famous Pentax advertisements from the 1970s in *Amateur Photographer*, featuring rather battered-looking celebrities' cameras, with the caption: 'Your Pentax becomes a part of you.' One particular model, owned by Spike Milligan, had the name 'Spike' drawn on the front, together with a smiling face. It was obviously a much-loved and used camera. I came across a copy of this advertisement not long ago, and looking at it again made me wonder whether anyone these days would own a camera long enough to cherish it as much as that one obviously was.

● See Tim Coleman's group test pitting the Canon PowerShot G1 X against the PowerShot G12 and EOS 600D on pages 47-52 of this issue.

BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK

PHOTO INSIGHT

Cathal McNaughton explains how he took this image of a bird fancier by shooting into the light and using a fast shutter speed to create striking silhouettes



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

To take part in a free street photography *Masterclass* with Cathal, send an email with your name, address, telephone number and a couple of sentences about your photographic interests and experience to oliver_atwell@ipcmedia.com

To see more images by Cathal or to book a place on one of his workshops, visit www.cathalmcnaughton.com

THE MAN in this image is a bird fancier – not someone who fancies birds, I hasten to add! A bird fancier is someone who rears or collects rare or curious birds. It's a serious hobby for some people. Bird fanciers sometimes enter competitions with their collections of birds – in a way, it's a bit like entering a dog show such as Crufts, but with birds. The man is actually a friend of the family. For his hobby he's travelled all over Ireland and the UK, and won several awards.

On this occasion I was at my friend's house on a social visit. I knew he kept canaries – I had seen them before – but I didn't set out with the intention of taking a picture. I did, however, have my camera with me, as always.

The canaries are kept inside a shed-like building. During the day, my friend takes the birds from the larger cages and puts them in individual cages, leaving them next to a window to give them some light. The problem is that birds of prey can hear and see the canaries, and they try to attack them. My friend was telling me that birds of prey had been smashing into the windows in an attempt to get to the birds on the other side. This image shows my friend putting up a protective screen over the windows so the light can still shine through, but the canaries within can no longer be seen by predators.

I thought this was an interesting scene, as it's not something you see every day, and I wondered whether there was a picture to be made. It goes to show that you should always have your camera with you.

As with any picture-making opportunity, I had studied the scene from different angles to work out the best way of photographing what was in front of me. I had taken several frames from outside the shed, but to capture the full impact of the scene it had to be photographed from inside.

I like the strong shapes in the picture and the pleasing light coming through the window. I wanted to bring out the graphic lines so the picture had to be dark, which

meant using a fast shutter speed. I knew the shutter speed was going to be quite fast because there was lots of light coming in through the window. I was shooting into the light, which enabled me to turn the birds and the figure almost into silhouettes.

The picture almost looks monochromatic, but you can just pick out small areas of yellow on the canaries' bodies in the bottom right-hand corner that make the scene more interesting. The light is just catching the birds at the edges, so they don't look like two-dimensional cut-outs.

My exposure was critical. I wanted to

make sure the viewer could clearly make out the birds against the man's silhouette, and had the scene been any darker the man would have been lost in a dark area of shadow. If I had used a faster shutter speed it would have been easy for everything to go completely black and all detail would have been lost. If this had happened there would have been no depth to the picture and it would have been very one-dimensional. The image could just as easily have been bleached out as be totally black, so there was little leeway for the exposure. Bracketing the exposure is the sensible



© CATHAL MCNAUGHTON



option in a situation like this.

I would have known roughly what the exposure should be and then fine-tuned this. I would have been shooting at around ISO 400 at about a 1/1000sec. The exposure is, of course, determined by the shutter speed and f-stop, so you have to decide which is more important in the situation you are photographing. In this situation both were quite critical, but because there wasn't a great depth of field I knew I could open the aperture to f/5.6. I then adjusted the shutter speed to fine-tune the exposure. It is important to know what you want the

exposure to be, so I always advise setting the camera manually [to take full control].

I used my 16–35mm f/2.8L USM lens with my Canon EOS-1D Mark IV DSLR. Space was limited inside the shed and I was completely up against the wall. I had to use a wider lens because the room was so confined, but if I'd had a choice I would have opted for a 70–200mm lens at a long focal length to ensure all the lines were straight and there was no distortion. I used autofocus on this occasion. It was crucial that everything was in focus, otherwise the image would not have worked.

Sometimes as a photographer I'm illustrating a particular news story, but at other times I'm 'shooting for the wire' – to see if the image will be used for a news story. I enjoy creating images that make the viewer think, making 'something' out of an ordinary scene. There is nothing odd about what's going on here – it's just a man going about his business, yet the scene has a certain mysterious, intriguing quality to it. It's about capturing those seemingly insignificant moments that happen every day – by being receptive and alert to what's going on around you. **AP**

Cathal McNaughton
was talking to
Gemma Padley

Grays of Westminster®

Exclusively... **Nikon**



ARE YOU SITTING COMFORTABLY?

D800

WANTED FOR CASH: **Nikon**

We are always seeking mint or near-mint examples of Nikon equipment: Digital & Film SLRs, Nikkor Lenses: autofocus & manual focus

We also take in certain non-Nikon, such as Leica (M-only), Hasselblad and Rolleiflex.

Please telephone

☎ 020-7828 4925 for our offer



0% OR LOW INTEREST FINANCE

No deposit Required

☎ 020-7828 4925

For full details



NIKON DIGITAL CAMERAS

Nikon D4 SLR body.....	£4,799.00
Nikon D4 + AF-S 14-24mm f/2.8G IF-ED Kit.....	£6,099.00
Nikon D4 + AF-S 24-70mm f/2.8G IF-ED Kit.....	£5,999.00
Nikon D4 + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£7,299.00
Nikon D3s SLR body.....	£3,695.00
Nikon D3s + AF-S 14-24mm f/2.8G IF-ED Kit.....	£4,999.00
Nikon D3s + AF-S 24-70mm f/2.8G IF-ED Kit.....	£4,899.00
Nikon D3s + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£6,199.00
Nikon D800 DSLR body.....	£2,399.00
Nikon D800 + MB-D12 Grip Kit.....	£2,775.00
Nikon D800 + AF-S 14-24mm f/2.8G ED.....	£3,699.00
Nikon D800 + AF-S 24-70mm f/2.8G ED.....	£3,599.00
Nikon D800 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Kit.....	£4,899.00
Nikon D800E DSLR body.....	£2,689.00
Nikon D800E + MB-D12 Grip Kit.....	£3,065.00
Nikon D800E + AF-S 14-24mm f/2.8G ED.....	£3,999.00
Nikon D800E + AF-S 24-70mm f/2.8G ED.....	£3,899.00
Nikon D800E + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Kit.....	£5,199.00
Nikon MB-D12 Grip for D800E/D800.....	£379.00
Nikon D700 SLR body.....	£1,825.00
Nikon D700 + AF-S 14-24mm f/2.8G IF-ED Kit.....	£3,135.00
Nikon D700 + AF-S 24-70mm f/2.8G IF-ED Kit.....	£3,045.00
Nikon D700 + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£4,350.00
Nikon D700 + AF-S 16-35mm f/4G VR ED Kit.....	£2,670.00
Nikon D700 + AF-S 24-120mm f/4G VR ED Kit.....	£2,655.00
Nikon D700 + AF-S 28-300mm f/3.5-5.6G ED VR.....	£2,515.00
Nikon D700 + MB-D10 Grip.....	£2,050.00
Nikon D300S SLR body.....	£1,049.00
Nikon D300S + MB-D10 Grip.....	£1,275.00
Nikon D300S + AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£1,495.00
Nikon D300S + AF-S 18-200mm f/3.5-5.6G VR II Kit.....	£1,645.00
Nikon D7000 SLR body.....	£949.00
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£1,139.00
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,545.00
Nikon D7000 + MB-D11 Kit.....	£1,169.00
Nikon D90 SLR body.....	£569.00
Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£749.00
Nikon D90 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,165.00
Nikon D5100 SLR body.....	£549.00
Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£650.00
Nikon D3100 body.....	£399.00
Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£499.00

NIKON 1 SYSTEM

Nikon 1 V1 10-30mm Kit - Black/White.....	£675.00
Nikon 1 V1 10mm Kit - Black/White.....	£725.00
Nikon 1 V1 10-30mm & 30-110mm Twin Kit - Black/White.....	£799.00
Nikon 1 J1 10-30mm Kit - Black/White/Silver/Red.....	£445.00
Nikon 1 J1 10mm Kit - Black/White/Silver/Red.....	£489.00
Nikon 1 J1 10-30mm & 30-110mm Twin Kit - Black/White/Silver/Red.....	£569.00
Nikkor VR 10-30mm f/3.5-5.6 - Black.....	£149.00
Nikkor VR 30-110mm f/3.8-5.6 - Black/White.....	£199.00
Nikkor 10mm f/2.8 - Black/White.....	£199.00
Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£575.00
Nikon SB-N5 Speedlight.....	£125.00
Nikon GP-N100 GPS Unit - Black/White.....	£109.00
Mount adapter FT1.....	£219.00

AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£529.00
AF-S 35mm f/1.8G DX.....	£165.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£669.00
AF-S 12-24mm f/4G IF-ED DX.....	£815.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£449.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,065.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£155.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£225.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£619.00
AF-S 55-200mm f/4.5-5.6G VR DX IF-ED.....	£245.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£299.00

AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,219.00
16mm f/2.8D AF Fisheye.....	£599.00
20mm f/2.8D AF.....	£465.00
24mm f/2.8D AF.....	£335.00
28mm f/2.8D AF.....	£225.00
35mm f/2D AF.....	£255.00

50mm f/1.8D AF.....	£109.00
50mm f/1.4D AF.....	£235.00
85mm f/1.8D AF.....	£299.00
85mm f/1.4D AF IF.....	£899.00
105mm f/2D AF-DC.....	£795.00
135mm f/2D AF-DC.....	£969.00
180mm f/2.8D AF IF-ED.....	£625.00

AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 24mm f/1.4G ED.....	£1,649.00
AF-S 35mm f/1.4G.....	£1,395.00
AF-S 50mm f/1.4G IF.....	£315.00
AF-S 50mm f/1.8G IF.....	£189.00
AF-S 85mm f/1.8G.....	£449.00
AF-S 85mm f/1.4G.....	£1,395.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,325.00
AF-S 16-35mm f/4G ED VR.....	£850.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,495.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,225.00
AF-S 24-120mm f/4G ED VR.....	£839.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£735.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,599.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£435.00
AF-S 200-400mm f/4G VR II IF-ED.....	£4,999.00
AF-S 200mm f/2G VR II IF-ED.....	£4,295.00
AF-S 300mm f/4D IF-ED.....	£975.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,069.00
AF-S 400mm f/2.8G VR IF-ED.....	£6,695.00
AF-S 500mm f/4G VR IF-ED.....	£5,995.00
AF-S 600mm f/4G VR IF-ED.....	£7,175.00
TC-14E II 1.4x teleconverter.....	£315.00
TC-17E II 1.7x teleconverter.....	£315.00
TC-20E III 2x teleconverter.....	£399.00

AF FX ZOOM-NIKKOR LENSES

18-35mm f/3.5-4D AF IF-ED.....	£495.00
24-85mm f/2.8-4D AF IF.....	£520.00
80-400mm f/4.5-5.6D AF VR IF-ED.....	£1,189.00

AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£239.00
60mm f/2.8D Micro.....	£339.00
AF-S 60mm f/2.8G ED Micro.....	£399.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£415.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£619.00
200mm f/4D AF Micro IF-ED.....	£1,295.00

NIKON SPEEDLIGHTS

SB-910 Speedlight.....	£399.00
SB-900 Speedlight.....	£315.00
SB-700 Speedlight.....	£245.00
SB-400 Speedlight.....	£125.00
SB-R1C1 Close-Up Commander.....	£599.00
SB-R1 Close-Up Remote Kit.....	£419.00
SU-800 Wireless Speedlight Commander.....	£275.00
SB-R200 Wireless Remote Speedlight.....	£185.00

MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£743.00
180mm f/2.8 ED Nikkor.....	£799.00

ZOOM-NIKKOR MANUAL AIS LENSES

28-85mm f/3.5-4.5 Zoom-Nikkor.....	£599.00
------------------------------------	---------

SPECIAL PURPOSE: PERSPECTIVE CONTROL AND MICRO-NIKKOR LENSES

24mm f/3.5D PC-ED Nikkor.....	£1,395.00
28mm f/3.5 PC Nikkor.....	£1,195.00
45mm f/2.8D ED PC-ED Nikkor.....	£1,399.00
55mm f/2.8 Micro-Nikkor.....	£541.00
85mm f/2.8D ED PC-ED Nikkor.....	£1,375.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE 020-7828 4925

PROBABLY THE WIDEST RANGE
OF NEW & SECONDHAND
Nikon IN THE WORLD

☎ 020-7828 4925

THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE



SPECIALISING IN THE EXCEPTIONAL

The vintage Department at Grays of Westminster seeks out only the very best mint or near mint examples of Nikon rangefinder lenses and accessories for our customers. For example, on this page is a set of 5 Nikon rangefinder lenses (left to right): 3.5cm f/2.5 W-Nikkor, Varifocal finder, 8.5cm f/2 Nikkor, chrome, 10.5cm f/2.5 Nikkor-P, black, 13.5cm f/3.5 Nikkor-Q, black, Nikon SP rangefinder camera, chrome finish fitted with 5cm f/1.4 Nikkor S.C. lens, black and 3 Nikon screw-in chrome rimmed filters. If you have Nikon equipment like this that you wish to dispose of, then kindly contact us by telephone 020-7828 4925 or if you prefer, you can email us at info@graysofwestminster.co.uk for our highest offer.

Photograph by Tony Hurst



TO ORDER TELEPHONE
020-7828 4925



Find us on Facebook: www.facebook.com/graysofwestminster

Visit our website: www.graysofwestminster.co.uk



Northern exposure

Harold Robinson's photographs of the North of England in the '50s and '60s show a way of life that has long since disappeared. **Mark Robinson** talks to **Oliver Atwell** about his father's work

HISTORY is full of artists and photographers who have found posthumous fame. Flick through any major work concerning photography's history and you'll be struck by just how many names appear that were relatively unknown in their lifetime. Perhaps most importantly, many of these individuals weren't looking for recognition and fortune – they were doing it simply for the sheer joy of producing images.

One such photographer was Harold Robinson, whose beautiful photographs of the North of England during the 1950s and '60s have recently come to light due to the efforts of his son Mark. Mark, 56, has spent a long time cataloguing and printing a number

of his father's photographs, and these images are now in a fascinating exhibition called Northern Legacy (see page 21).

Harold, who was born in 1927 in Bolton, Lancashire, married in 1948 and brought up six children: three boys and three girls. He supported his large family by holding down two jobs: one as a sign writer for local businesses, and another as a wedding photographer. Harold had always had an interest in art and in his younger years attended Bolton Art College, where he had his first real exposure to photography. Harold was at the front of the queue when, in the 1950s, Leica released the first of its M-series cameras – it would be his first

camera in a collection that would grow substantially over the years.

'Every Saturday, my father would go out and take wedding images,' says Mark. 'Then he'd come back, process the film and print them up in the bedroom, which doubled as a darkroom. I would spend hours in there with him, where he taught me how to develop and print images. He'd also make up the album himself and copperplate each page with the lettering.'

'The thing that stands out in my memory is that he always had a camera with him. Eventually, he developed a career as a commercial artist where I was able to work with him. He would do things such as hand-draw illustrations on biscuit tins. Every morning that I saw him he always had his Leica hanging around his neck. He'd go out and take pictures during his lunch break or take portraits of his colleagues.'

So what is it that makes these images stand out in history? First, there's the fact

Above: 'Morning Mist', Darcy Lever, Bolton, Lancashire, 1955

Above right: Contact sheet for 'Slavehold'

ALL PHOTOGRAPHS © HAROLD ROBINSON



that these photographs act as visual time capsules. The scenes featured within Harold Robinson's images can never be repeated because that way of life has been lost to history.

'When you look at my father's images, they have a real historic feel,' says Mark. 'I suppose the key word is nostalgia – the time featured in the shots is a bygone era when black & white was a real art. The collection is a wonderful record of Bolton's past. But with that in mind, I think it's important that my father's images are appreciated as works in their own right and not just as documents.'

'My father's understanding of photography is evidenced within the images. The shots show on a personal level how my father viewed the world around him. He had a thorough grasp of lighting, composition and drama. Had I gone out with him and attempted to shoot the same scenes, I don't for a second think I could have captured the same essence.'

A term that Mark often uses when describing his father's work is 'Northern atmosphere.' It's a succinct way of identifying a visual characteristic inherent in many of Harold's images. It perhaps wouldn't be unfair to say that the atmosphere is a character within itself.

'When you walked around areas like this back in the '50s and '60s, there was a lot of smog in the air,' says Mark. 'You'd always get

misty days and fog, so you'd have that visual characteristic with the industrial setting – there was a lot of spinning and mills in the area. It didn't matter where you pointed your camera in that environment – that was the kind of atmosphere you'd get. My father was able to utilise that and put it into his pictures. I've tried taking shots in this kind of misty atmosphere and it's incredibly difficult to achieve, exposure-wise.'

Perhaps most impressively, Mark points out that a great many of the exposures used to capture these shots would have been based purely on guesswork. 'I really don't understand how he did it,' he says. 'My father was always able to get a great tonal range in his images. I can remember him talking to a lot of his colleagues about photography at work. He was able to look out of the window and say, "Well, that's another dreary day out there. That'll be 1/125sec at f/8." He just knew. The early Leica didn't have a meter on it, so my father had to have an eye for exposure in the same way that some musicians have perfect pitch. However, there were occasions when he was shooting portraits that he used a Western Master V lightmeter with a diffuser on the back. I remember that vividly.'

'Leading on from this, my father had a good understanding of the film he was using. He used a lot of Kodak Panatomic-X and Tri-X, and Ilford FP3 and FP4. He kept



'Slavehold', Bolton, Lancashire, 1963

meticulous records of what he used. The notes tell me what the date, film and the weather conditions were. He'd also make a note of how he printed and processed the film. His favourite papers to print on were Kodak Bromesko, and sometimes Kodak Veribrom and Ilford Ilfobrom. He even noted what developers to use with which film – Pan X in Acutola, and FP3 and FP4 in Promicrol. He'd also note the fine details like the solution ratios, such as 3oz of Promicrol to 6oz water. He recorded everything.'



'The Trench Diggers', The Haulgh, Bolton, Lancashire, 1959

PRESENCE OF PEOPLE

ONE ASPECT of Harold's images that stands out is the fact there are very few photographs that don't include people.

'Even within the industrial misty landscapes you'll find a subtle presence of people,' says Mark. 'My father was a very patient photographer. He would often use people to balance the composition. There's one shot called "Homewards" [see above right], which is one of my father's earlier images. It's quite a dark picture of some terraced houses and three children walking up a dirt track. My father had an eye for seeing a shot coming. I'm actually one of the children in the shot. We were walking down the road with my father and he told us to walk on ahead. He needed us to get in position to complete the image. If we weren't included, there would have been a whole lot of empty space in that top-left corner. Having the figures there manages to anchor the whole shot.'

'Another example of using people in a composition is shown in a shot called "Two's Company" [see right], which was taken in Scarborough. You've got the ocean in the background with these three individuals. I think a lot of people would have just taken an image of the two ladies and cropped out the gentleman on the left. That's one of the more blatant uses of people

as a compositional element.'

One of Mark's favourite shots produced by his father is the image of a line of men digging a trench (above). 'What I've had to do with a few of these negatives is scan them in and do my own digital prints,' he says. 'I don't really have the space for a proper darkroom, and even if I did, I wouldn't have the necessary skill to do his images justice. There's a particular shot of a line of trench diggers where I imported it into

Photoshop and did a few tiny tweaks, such as Levels and Curves. A little later, I found an original print of my father's and the difference was immense. There's a guy just to the left of the main

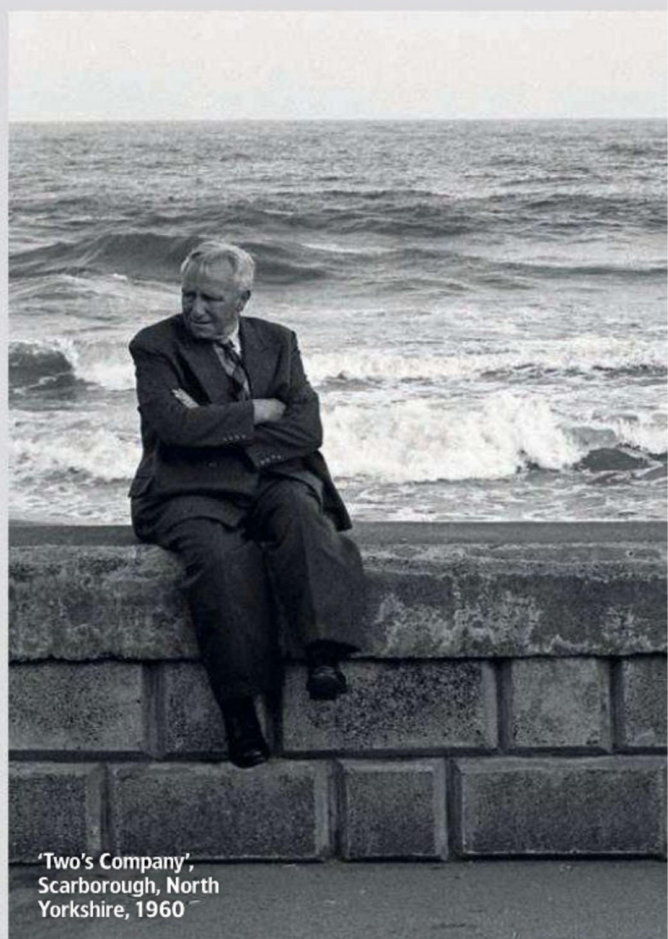
character and behind him is a lamppost, which could appear to be coming out of his back. In my version of the image it did. In my father's print it was clear that the lamppost was coming out of the dirt.'

Harold's skills in photography clearly extended to the darkroom – the attention to detail in the trench diggers scene, and the ability to dodge the necessary area so that the back and post are separate, require a lot of skill.

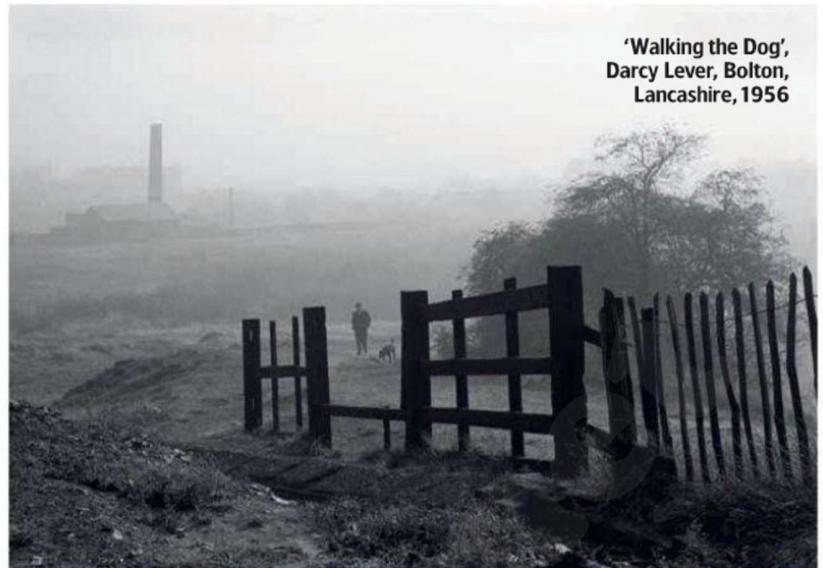
'You can see evidence of this skill in a variety of his images,' says Mark. 'Also, in some shots he's painted details out of the image. There's a photograph where he's managed to paint out a bus stop – a detail that was incredibly prominent within the original shot.'



'Homewards', Darcy Lever, Bolton, Lancashire, 1960



'Two's Company', Scarborough, North Yorkshire, 1960



'Walking the Dog',
Darcy Lever, Bolton,
Lancashire, 1956

ON SHOW

MARK admits that, because his father's cameras and images always surrounded him, it was easy to take them for granted. Mark never fully appreciated this part of his father's life until he died in 2008.

'I suppose my brothers and sisters and I became quite used to having these photographs lying around the place,' he says. 'I think that was a lot to do with the fact that my father didn't realise just how good his images were. When he died, I got all his negatives and prints together and began discovering a great deal of stuff that we'd never seen before. I began cataloguing all the contact sheets and noting down all the different types of film and paper that he used. Once I had all those things in place, I started to put together the idea of an exhibition. I was looking to include 60-70 pictures. A lot of the shots were still on film, so I bought an Epson Perfection V700 Photo film scanner and I started to scan these negatives and print them. Then I mounted and framed them myself.'

Harold's work was put on display in the Townley Hall in Burnley in 2010 under the title Northern Legacy. Mark included around 50 pictures, although it is a project that is still growing as more come to light.

'As many of my father's images feature the residents and areas of Bolton, I've now put together a show to feature at the Bolton Museum and Art Gallery,' says Mark. 'There's a lot of history in those images, so being able to see how Bolton used to look is really captivating for the people who live there now. Importantly, the show isn't limited to just images. There are a few of my father's cameras displayed as well, such as



'Winter Light', c1950. Harold's use of mist was a crucial component when capturing the atmosphere of the North of England

his Leica M7. No matter what cameras my father owned, he would always find himself going back to the Leicas. He was incredibly comfortable with the rangefinder system.'

The seeds of creativity have filtered down through the family, it seems. Mark is a commercial artist like his father, and studied art and photography at the same college.

'I worked side by side with my father for about 20 years until he retired,' says Mark. 'I carried on from there before moving around a few companies. I got interested in photography during college and, of course, because of my father's obsession with the art. At college, I'd often find myself going out with a camera and then developing the pictures with the help of a technician. I now use my father's Leica, although I'm not averse to shooting digital. There's no snobbery in this at all, but I really love using the Leica. Digital SLRs produce great results, but the Leica just has a great feel to it. When you're using film you don't waste shots. It forces you to think about the exposure. It's a really satisfying feeling.' **AP**



Harold's images can be viewed in the exhibition **Northern Legacy: Black & White photographs from the 1950s/60s by Harold Crompton Robinson**, which is open until 7 April at the **Bolton Museum and Art Gallery**, Le Mans Crescent, Bolton, Lancashire BL1 1SE. Tel: 01204 332 211. Website: www.boltonmuseums.org.uk. Open Mon-Sat 9am-5pm. Admission free

Essential Accessories

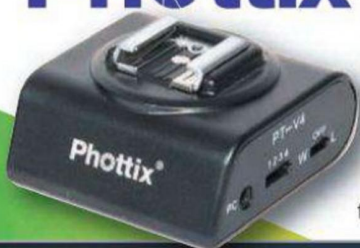
The ultimate range of accessories for the photo enthusiast

Phottix®

Aster Flash Trigger Receiver

Fire your flashes remotely.

The Aster allows you to take photos with off-camera flash without using radio triggering. Built-in optical sensor, the Aster receivers can be used as an optical slave, triggering flashes from the light of another flash.



LENSBABY™

LENSES ■ OPTICS ■ ACCESSORIES

COMPOSER



Lensbabies will add a creative spark to your photography.

Create a unique look with blurring, glowing highlights and subtle, prismatic distortions, all without software manipulation.

See in a new way!



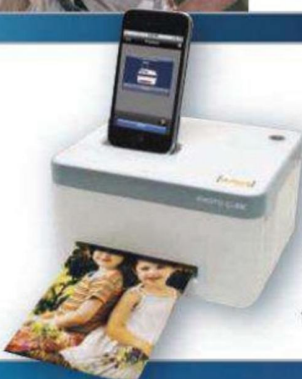
Camera Vest

A revolutionary way to carry one or two cameras of any size and weight. Perfect for all camera types and comes complete with a comfortable and durable, one-size-fits-all adjustable Vest Unit.



[VuPoint] Photo Cube

Portable printer allows you to view, charge and print from your iPhone, iPad, iPod Touch or Android smartphone. No computer required and no need to save or transfer files, you simply print direct from your device.



Oregon
SCIENTIFIC

ATCMini

Lightweight, compact and waterproof up to 20 metres. A rugged action camera suitable for the toughest of conditions. Records 720P HD video straight onto a micro SD card. Suitable for all your on-land, off-land and even underwater activities. A full range of mounts are available including helmet, vented helmet, surf and handle bar mounts.



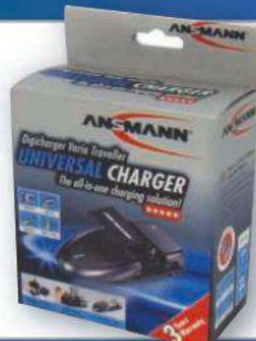
STEADICAM SMOOTHEE™

Shoot smooth videos and sharp still pictures anywhere with the Steadicam Smoothee™ presently designed and engineered to work with your Apple® iPhone 4.

ANSMANN®

Vario Travel Charger

Universal charger for most Li-ION, Li-Polymer and all AA/AAA rechargeable batteries. Easy handling, no adapter plates are needed. Two flexible contact pins allow charging of most batteries. Includes UK, Euro & USA plug adapters, car adapter. 3 Year Warranty



capture®

camera clip system

Keeps your DSLR camera secure and accessible during any physical activity. Capture Clip replaces your camera neck strap, camera bag, camera sling or camera holster by allowing you to safely carry your camera on any backpack strap or belt.

All products exclusively distributed in the UK by Intro2020. Please visit our website for more details

www.intro2020.co.uk/essentials

Intro 2020 Ltd. Priors Way, Maidenhead, Berkshire SL6 2HP. Tel: 01628 674411 Email: sales@intro2020.co.uk Web: www.intro2020.co.uk

In the past, family portraits were viewed as a symbol of status, wealth and class

Family portraits

The notion of 'the family portrait' no longer holds the same meaning in the 21st century as it used to, but as **Gemma Padley** discovered, looking back at family portraits of yesteryear and recreating aspects of them can revitalise the way we approach portrait photography

THE FAMILY PORTRAIT THROUGH HISTORY

The availability of photography to the masses at the end of the 19th century revolutionised the way family portraits were taken

Clothes worn by the family provide clues to the profession or place in society of each member

THERE was a time when taking a photographic portrait of your family was a serious, timely undertaking – not as instantaneous as pressing a button on a digital compact camera or a DSLR. In today's society, where photography has become so commonplace as to be second nature, it's difficult to envisage a time when 'having a portrait taken' was something of an occasion.

In the mid-19th century, families would don their finest clothes and adopt formal poses for a portrait sitting. These sittings took place either in a photographer's studio, or later, as photography became more accessible to the masses, at home. Cartes de visite (photographic card-sized portraits that were given to friends and family) were immensely popular in the 1860s and '70s.

Clothes worn by the family members provided clues to the family's profession and place in society. Yet just as important were the settings, and the subjects' poses. As Elizabeth Siegel writes in her article, 'An Age of Albums' in *Photography: The Origins 1839-1890*: 'Although customers coming for a photographic sitting generally wore their own clothes, the photographer selected the backdrops and props for the portrait... Backgrounds ranged from a standard curtain or solid painted backdrop, to an elegant balustrade or parlour setting.'

The photographer would pose the family members in ways that gradually became uniform. Looking at these portraits, there are certain trends that are repeated time and again: the father – 'the man of the house' – for example, adopting a dominant position in the frame. From these images we can make assumptions about the family structure: who assumes what role, the relationships between family members and inherent family hierarchy. Perhaps by looking closely beyond the idealised façade we can detect inner tensions; the subjects' body language, for example, can sometimes reveal clues about concealed emotions.

These portraits teach us a great deal about how families at this time wanted to be perceived. Issues of identity were at the heart of these staged and constructed scenes. What we see is the projected image – the public 'face' of the family, concealing a private, perhaps truer identity beneath the surface. There is an artificiality in these rather rigidly posed photographs, projecting an idealised vision of family life.

Often the subjects look stiff and are holding formal poses. This had a lot to do with the limitations of the technology of



© ALAN WATKIN

the day. Exposure times, for instance, were often several minutes long, which meant the subjects had to stay as still as possible if the images were to be sharp and free from blur.

Over time, the expansion and increased accessibility of photography meant people of all classes could take photographs of their families whenever and wherever they liked. The advent of the Kodak camera, introduced in 1888, revolutionised the way people took photographs. Photography became a popular pastime among the leisure class, who would often assemble family members and friends in groups to create portraits with a narrative bent.

'No longer was photography in the hands of professional studio photographers,' writes Siegel. 'Instead, the box camera and rollfilm allowed the most untrained amateurs to take pictures in the settings of their choice.'

People could capture intimate moments in their own home and didn't have to make a trip to a photography studio. As Siegel writes: 'The images were made in a casual fashion, most often by friends or family members.' In short, people became used to being photographed, and photography became a more accepted part of everyday life.

As we move through to the 1950s, the subjects, while still clearly 'posing', look more relaxed and smile openly. Subjects don't necessarily look directly at the camera, backdrops and settings become

less formal, and the photographs take on a more naturalistic quality in general. In these images portraying the family as a happy unit, notions of domestic bliss abound. Yet despite the more relaxed, smiley poses, it's important to bear in mind that this 'blissful family unit' is itself just as much a constructed image as the stiff, formal portraits of the 19th century.

So what does the family portrait mean to us today? On one hand, digital imaging has meant that almost anyone can take a picture of their family whenever and wherever they choose. We're no longer limited to a finite number of exposures on a roll of film or to sticking our photographs in dusty old photo albums. As far as pictures of our families are concerned, the snapshot mentality that began with the dawn of the Kodak 'you press the shutter, we do the rest' ideal, is now entrenched in our collective psyche.

Most images now are viewed and stored digitally, whether on social networking sites or computer hard drives. The act of photographing our families may be an accepted part of modern life, but that's not to say we can't take time to think about *how* and *why* we're producing images of the people closest to us. ➔

With thanks to Alan McFaden. To see more of Alan's images visit www.alanmcfaden.com



In this image the 'man of the house' assumes a dominant pose

© ALAN MCFADEN

The act of 'having a portrait taken' used to be a serious occasion, with families dressing in their finest attire



© ALAN MCFADEN

A FAMILY AFFAIR

Harriet Loffler co-curated the recent exhibition **Family Matters: The Family in British Art**, created by Norfolk Museums & Archaeology Service as part of the Great British Art Debate. Here she shares some thoughts on family portraits

'THE FAMILY Matters exhibition focused on historic portraits of families over a 400-year period and was divided thematically into sections, such as 'Inheritance', 'Childhood' and 'The Home,' says Harriet. 'The aim of the exhibition was to examine the notion of "the family" and all its connotations through the ages.'

Harriet was responsible for curating the 20th/21st

century material for the exhibition, which included a number of photographers. Among those whose work was included were Richard Billingham, Jo Spence, Thomas Struth, Paul Graham, Bill Brandt, Tony Walker, Julia Margaret Cameron and Clementina Hawarden. 'Hawarden photographed her daughters playing dress up,' says Harriet. 'Jo Spence endeavours to show the things we don't often photograph and created a body of work around the idea of rethinking and reworking the family album. So often when we look at family albums they are about weddings, celebrations, events – but not about the mundane, everyday goings on. In Thomas Struth's images, his subjects hold a pose for longer than feels natural, the idea being that once the snapshot smile fades this reveals something about family dynamics and hierarchies.'

Quite often family portraits were a comment on the society of the time, exploring themes such as the notion of childhood and 'the home'. 'The child provides a kind of unity to the family,' says Harriet, 'while interlocking hands show the family as a strong unit. Family portraits are often located in the home or, if they are in a studio, the idea of the home is recreated. Moments of intimacy are captured although staging is invariably linked to this idea of how the family is portrayed.'

Hundreds of years ago, paintings of rich and influential families, often dressed in their finest attire/regalia, were produced as symbols of power and class. 'Historically, paintings and portraits are about presenting a particular appearance,' says Harriet. 'The portraits were often commissioned

and became something of a status symbol – they were used as a way to communicate something particular to society. The "artificiality" that is at the heart of all these images is something we wanted to bring out through the selection of images.'

'As we move through the 20th/21st century it's more about artists going behind the scenes of family life,' she adds. 'Billingham is a perfect

example of this. When we see images taken inside his home, it's as if the curtain has been pulled back. The traditional family portrait is invariably quite restrained – it is about what the family looks like, what they are wearing, not what they are *doing*. But in the case of photographers such as Billingham, the whole family life in all

its manifestations is captured – the chaos of the domestic home, the objects on the walls and what this reveals about the family and so on. Elements in the frame come together to create a narrative of that family. It's about trying to give a total appearance of a family.'

In the past, family portraits were about prestige, but today, why do we need to have family portraits at all? 'The obvious reason is to record the happenings in our lives, but there is also perhaps a sense that through photographing the family we are in some way reassuring ourselves of our place in the world,' says Harriet. 'We often hear people lamenting the "loss of something" [through the advent of digital imaging], but I tend to ask, "What have we gained?"'

'This plethora, and exchange, of images is exciting. Ownership has shifted in that you can share an image with lots of people on a social-networking site. People say, "Isn't it terrible that we don't have family albums any more?" but the electronic family album is still a family album – it may not have the tangible quality of leafing through yellowed pages, but it still [has value]. The family as a subject can be approached in so many ways – even photographs of objects from the home can tell us something about a particular family.'

'Historically, paintings and portraits are about presenting a particular appearance. They were often commissioned and became something of a status symbol'



© GEORGE MARGRETT IMAGES

RECREATING THE FAMILY PORTRAIT

INSPIRED by the family portrait images we saw through our research, such as the photograph above, we decided to try to recreate them in the AP studio. Our aim wasn't to produce exact replicas of the photographs, but instead to recreate their mood by imitating the poses, clothes and expressions of the subjects.

First we had to construct a home-like set (see right). We chose a simple pale-coloured drape for a backdrop, which needed to be large enough to cover any distracting elements so that they didn't show in the image. A neutral, muted colour such as off-white works well.

For the lighting we wanted to recreate natural window light. The scene was lit by a large softbox to the right (as you look at the scene) with a reflector at 90° to the subjects on the opposite side. We adjusted the position of the softbox until the lighting was even and made sure the shadows were not too deep or cast directly on the background. The position of the reflector was adjusted to fill in shadows on the subjects' faces.

There is a certain amount of modelling light on their faces, but we wanted to avoid deep shadows to one side. For a straightforward family group shot, a simple, even light source is best – you don't want to have a complicated lighting set-up involving lots of lights if there are young children around.

In terms of framing, we positioned the camera so the subjects were facing the camera directly, although your subjects don't necessarily have to be looking at the camera. You could place the camera slightly to the side to add a sense of depth or stand on a stepladder so that your subjects are looking up at the camera. Other things you could try are having your subjects looking towards the light source, or at each other. Try varying the distance from subject to camera so that just the subjects' head and shoulders are in the image, for example, or to create a full-length portrait.

The **Family in British Art** is on show at the Millennium Gallery in Sheffield (www.museums-sheffield.org.uk) until 29 April and will arrive at the Tate Britain in London under the name **Family Matters** in October. For more information visit <http://greatbritishartdebate.tate.org.uk/familymatters>

After



ANDREW STODMAN

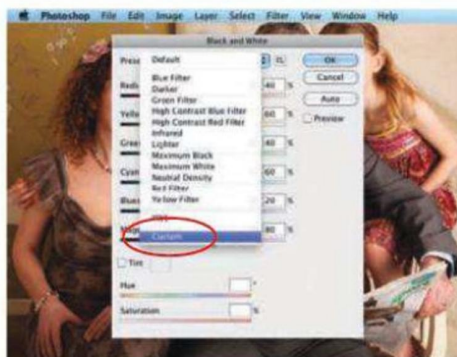
The set-up in the studio



Before



TONING AN IMAGE TO CREATE A SEPIA-TONED 'AGED' LOOK



1 Open the image in Photoshop and select Black & White from the Image>Adjustments menu.

2 From the Black & White palette, click on Preset menu and select Custom to create your own tonal colour for the image.

3 Make sure the Preview and Tint boxes checked, and then adjust the Hue slider to around 42 and the Saturation slider to 20%. The final selection depends on your personal preference. Click OK and save the image.

If you want to learn more about family and lifestyle portraiture, *Amateur Photographer* and *What Digital Camera* magazine are hosting a seminar with social photographer **Brett Harkness** as part of the **Photographic Seminar Series** in London on 17 April. To find out more see **page 46** of this issue. To book a place, call **0203 148 4326/21**



Balloons

This image uses natural light
in order to make the model
blend into the background
Canon EOS 5D Mark II, 50mm,
1/2500sec at f/3.2, ISO 200

AP publishes more reader photographs than any other photography magazine

ReaderSpotlight

IF YOUR PICTURES
ARE FEATURED
YOU'LL RECEIVE...

£50

PLUS...



**GOOD
DESIGN**

if product
design award
2012

**EISA
AWARD** Best
Product
2011-2012
PHOTO ACCESSORY
Vanguard GH-100 Pistol Grip Ball Head

The Editor's Choice
wins a Vanguard
GH-100 3-in-1 pistol
grip ball head
worth **£129.99***

Combining the smooth precision of a ball head with the impressive ergonomic control of a pistol grip, the award-winning GH-100 enables you to position your camera exactly where you want it. The ball head has an anodized centre ball and friction-control switch, while the pistol grip enables you to position your camera or spotting scope effortlessly. The GH-100 also has 360° of panning movement, with 72 clicks of 5°.

www.vanguardworld.co.uk

**How to submit
your images**

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight



**EDITOR'S
CHOICE**

SEE MORE ONLINE AT
AMATEURPHOTOGRAPHER.CO.UK/SPOTLIGHT

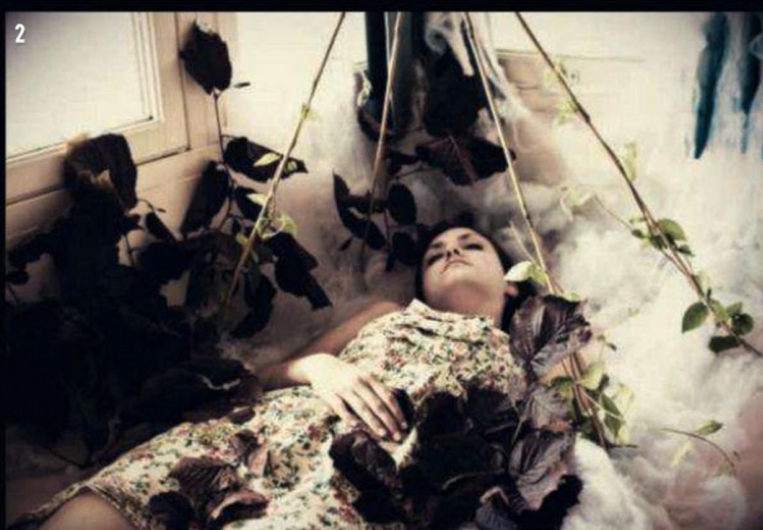
This is a very clever shot and I can't imagine how many frames were needed to get it just right. The short shutter speed has frozen the model in mid-flight so she looks as though she is hanging in the air, while the extremely shallow depth of field adds to the feeling of suspended reality. It's a fun and unusual picture that was probably harder to create than it looks – *Damien Demolder, Editor*

Memories

1 Capturing the model in this jumping foetal pose wasn't easy, but perseverance was the key
Canon EOS 5D Mark II, 50mm, 1/2500sec at f/3.2, ISO 200

Sleep

2 The natural afternoon light spilling in through the window gives the image a nice soft haze
Canon EOS 450D, 28-70mm, 1/20sec f/4.5, ISO 400, tripod



Jessica Rigley Nottingham

By her own admission, Jessica's forays into photography came about as a result of boredom at school. In her spare time she would walk through fields with her friends and take photos. After that she fell in love with image-making and devoted herself to pushing the boundaries of her creative output. Jessica says she loves being able to create her own world and is in the process of researching how to produce underwater fashion photography.



Paul MacKinnon London

Using a Canon EOS 5D Mark II, Paul captures the everyday life of the people who surround him. He enjoys the fact that he take a photograph of an average scene and present it as something worthy of the viewer's attention. Paul's work was discovered on the *Amateur Photographer* website readers' gallery. Visit www.amateurphotographer.co.uk/photo-gallery.

Page 2 of 2

1 This image uses a good arrangement of elements to form a pleasing composition
Canon EOS 5D Mark II, 24-105mm,
1/20sec f/4, ISO 800

Canary Wharf

2 This is a simple shot, yet it succeeds due to small details, such as the newspapers
Canon EOS 5D Mark II, 24-105mm,
1/30sec at f/4, ISO 800

Business as Usual

3 Paul has taken great advantage of a train delay at Waterloo and created this epic shot
Canon EOS 5D Mark II, 16-35mm,
1/20sec at f/4.5, ISO 800

Evening Standard

4 The lighting in this shot is of particular note, as is the sense of movement from the commuters
Canon EOS 5D Mark II, 24-105mm,
1/30sec at f/4, ISO 640







Michel Hersen Oregon, USA

Michel has been featured in the *Reader Spotlight* pages a number of times, but it's always worth checking in to see his latest work. In these images he has combined interesting subject matter and light with an unconventional compositional framework. These shots were taken in Death Valley National Park in California, a location that offers an endless stream of photographic opportunities.

Twilight

1 The atmosphere of this image is almost overwhelming
Nikon D300, 18-200mm, 1/2sec at f/13, ISO 200, tripod, ND filter

Dawn

2 Michel's aim is to capture 'quintessential light in dramatic fashion'
Nikon D300, 18-200mm, 1/2sec at f/16, ISO 200, tripod, ND filter

Sunrise

3 This shot makes nice use of the colours, lines and shadows
Nikon D300, 18-200mm, 1/40sec at f/16, ISO 200, tripod, circular polariser

**WANT TO LEARN MORE
AND IMPROVE YOUR
PHOTOGRAPHIC SKILLS?**

Then enrol on one of our **School of Photographic Imaging's Home Study Courses**. We've courses to suit all levels of experience covering all aspects of photography and bite-sized courses from just £75. Just visit www.spi-photography-courses.com, call **0203 148 4326** or turn to page 40 of this issue.

SPI
SCHOOL OF
PHOTOGRAPHIC
IMAGING

STOP PRESS! SEMINAR TALKS & Q & A SESSIONS TO BE HELD ON THE NEW NIKON D4, NIKON D800/D800E, THE NEW CANON EOS-1D X PLUS NIK SOFTWARE DEMO SESSIONS! Phone for details.

londoncameraexchange invites you to see the latest Professional Equipment



5th April 2012 – Southampton Novotel

**Thursday 5th April
11am-7pm**



**FREE Canon & Nikon
DSLR Sensor Clean!**
(One only per customer, manufacturer
technicians, 11am-5pm approx - tbc)



FREE ENTRY
With thanks to Amateur Photographer Magazine

at the
Southampton Novotel,
1 West Quay Rd, Southampton SO15 1RA

TO SEE, TEST AND BUY ALL THE LATEST PROFESSIONAL EQUIPMENT!

Canon Nikon SONY OLYMPUS Panasonic PENTAX FUJIFILM SIGMA TAMRON

Takina EPSON
BOWENS

Meet the manufacturers at the show...

■ **CANON** • Latest Pro/Enthusiast DSLRs & Lenses • PIXMA A3/A4 Printers • Hi-End Compacts • Canon technicians on-site for FREE EOS Basic Sensor Clean
■ **NIKON** • Latest Pro/Enthusiast DSLRs & Lenses • Hi-End Compacts • Nikon technician on-site for FREE DSLR Basic Sensor Clean • New V1 & J1 CSC range
■ **SONY** • Latest Alpha & NEX DSLR/CSC line-up including NEX-7, A77, new lenses, high-end Cyber-shot compacts ■ **OLYMPUS** • Latest OM-D & PEN range of CSCs, latest Micro 4/3rds lenses, high-end compacts ■ **PANASONIC** • Full G series line-up including the new GX1, G3, latest lenses, LUMIX high-end compacts inc. new TZ series
■ **FUJIFILM** • Latest X-series range inc. new X-Pro 1 CSC system camera, X-S1, X-100, X-10, plus high-end FinePix compacts ■ **PENTAX** • Latest DSLR & lens range
■ **SIGMA** • Wide range of Pro/Enthusiast AF DG & DC lenses ■ **TAMRON** • Latest Di & Di II + Vibration Control Pro & enthusiast lenses ■ **TOKINA** • Latest Pro D & Pro DX lens selection ■ **EPSON** • Latest A2, A3+ & A4 All-in-One Photo Stylus Printers ■ **BOWENS** • latest Esprit studio flash kits, including Pro & R series, plus accessories etc ■ **LASTOLITE** • Lumen8 Studio Flash kits • Collapsible & Hi-Lite backgrounds • Reflectors ■ **Metz** • Wide range of latest hotshoe & Pro-hammerhead digital flashgun models ■ **HAMA** • Wide range of general Photographic Accessories ■ **JUMP-START** • Interactive Training DVDs for most DSLRs ■ **KENRO** • Enthusiast Studio Flash Kits & Triggers • Backgrounds & Supports • Reflectors ■ **GIOTTOS** • Professional tripod systems ■ **GITZO** • Latest Pro Tripod, Monopod & Head selection
■ **MANFROTTO** • Enthusiast & Pro Tripods, Monopods & Heads ■ **NISSIN** • Advanced Dedicated Flashguns for Canon & Nikon DSLRs, etc. ■ **VELBON** • GEO, Sherpa & Sherpa Pro Carbon Tripod & Monopod selection ■ **LOWEPRO** • Extensive Gadget Bag, SlingShot & Backpack selection ■ **TAMRAC** • Latest Expedition, Adventurer, Pro, System, CyberPack, Velocity, etc. Backpacks & Bags ■ **CRUMPLER** • Latest funky Backpack, Bag & Laptop Case range selection ■ **KATA** • Latest Pro-spec & DPS series Backpack & Bag range selection ■ **SANDISK** • Hi-Speed Pro Memory Cards & readers ■ **STO-FEN** • Omni-bounce flash diffusers ■ **OP-TECH** • Pro Camera & Tripod Straps ■ **HOYA** • Pro-1 D & HMC high grade filter selection ■ **NIK SOFTWARE** • Demo sessions on the latest image manipulation & workflow software
■ **COLOUR CONFIDENCE** • Latest range of monitor & printer Colour Profilers, plus pro LCD monitor selection

**FREE
PRIZE DRAW**

WIN A CANON POWERSHOT S100
ENTHUSIAST'S DIGITAL COMPACT!
(SRP £439)



■ **GREAT SHOW DEALS ON THE DAY** ■ **PART EXCHANGE WELCOME**
■ **QUALITY USED EQUIPMENT** ■ **LIMITED FREE PARKING** ■ **PLUS MUCH MORE!**

LCE PRO CENTRE: 11 Civic Centre Road, Southampton Tel: **023 8033 1720** or **023 8033 9321**
E-Mail: southampton.civic@LCEgroup.co.uk or visit 'events' at www.LCEgroup.co.uk

Amateur Photographer's...

ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPH | CAMERA | PHOTOGRAPHER

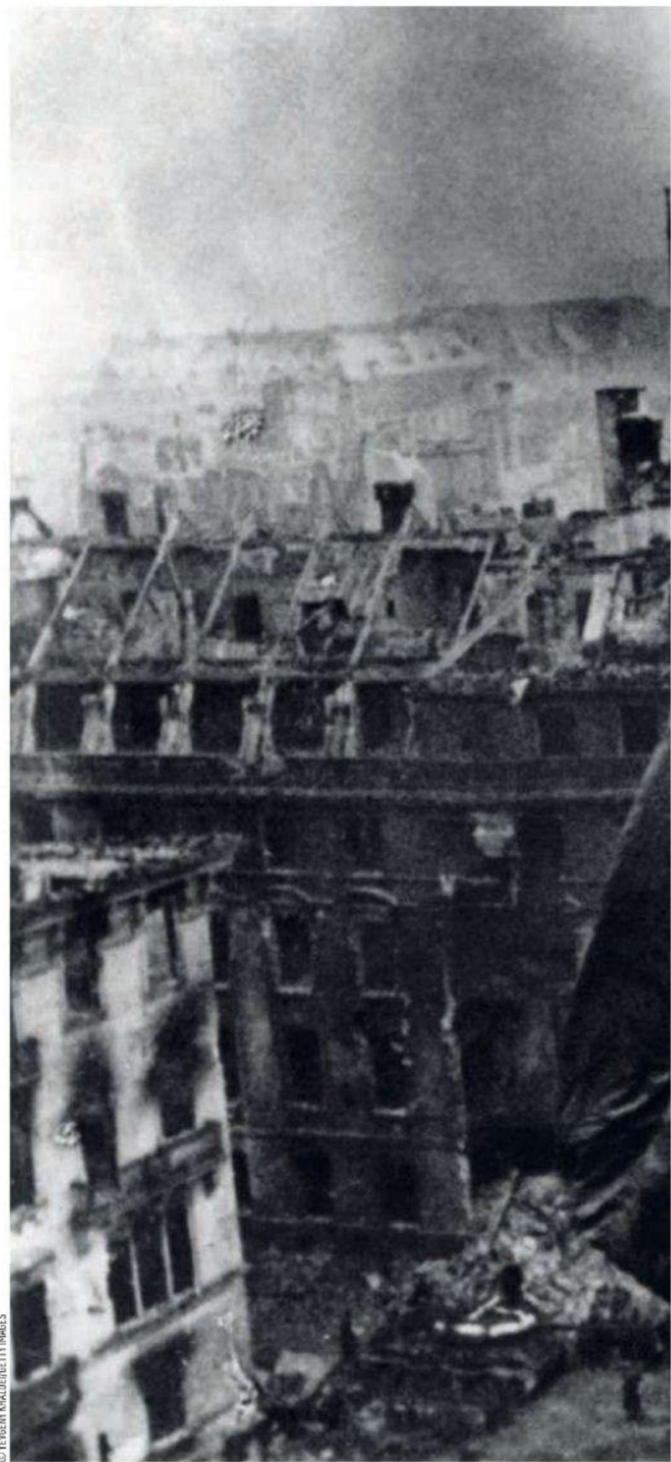
Raising a Flag over the Reichstag

by Yevgeny Khaldei

Yevgeny Khaldei's iconic Second World War photograph was set up for the camera, yet it remains a powerful symbol of the Allies' victory, writes **David Clark**

AS THE Second World War entered its final phase in early 1945, Ukrainian-born Yevgeny Khaldei was working as a staff photographer for the Soviet news agency TASS. He was 28 and had travelled thousands of miles around Europe with the Russian army since his country entered the war in 1941.

Under Stalin's rule, TASS's news reporting was carefully manipulated to present a positive image of the nation to



© YEVGENY KHALDEI/GETTY IMAGES



© YEVGENY KHALDEI/GETTY IMAGES

the rest of the world. Khaldei, who had worked for the agency for ten years, had become highly skilled in creating the required pro-Soviet images.

During the war, his role was to record the Red Army's military successes and he shot dramatic images of major battles, including the Siege of Sevastopol (1941-2) and the liberation of cities including Sofia, Belgrade and Vienna from Nazi control.

In 1945, Allied forces were making significant headway in Europe, and Roosevelt, Churchill and Stalin were already planning how Germany would be divided after their victory was complete. On 20 April, the final major battle in Europe began:

Yevgeny Khaldei, photographed in Moscow, Russia, c1989



the Battle of Berlin, in which the Red Army pressed forward to gain control of the German capital.

Khaldei documented the Soviet advance against the depleted Nazi forces and, when it was becoming clear that the German defeat was approaching, he saw the opportunity to create a photograph that would symbolise it.

A few months earlier, the American photographer Joe Rosenthal had captured his iconic image of the US victory in the Pacific, 'Raising the Flag on Iwo Jima'. Rosenthal's picture was a great morale-booster for the American public and had achieved worldwide fame. Khaldei was familiar with the image and knew that a

similarly important photograph could be created in the ruins of Berlin.

However, he faced a practical problem: the Red Army had no flags of a suitable size to make an impact in a photograph, so, as the battle continued, Khaldei returned to Moscow to look for some. This search proved difficult in the limited time available, so he improvised by borrowing three red tablecloths, reputedly from the TASS agency office. To transform the tablecloths into flags, Khaldei's uncle, a tailor, sewed the Soviet hammer, sickle and star onto the material.

Khaldei flew back to Berlin and photographed the flags after placing them in prominent positions around the city – one

Russian soldiers flying the Red Flag, made from tablecloths, over the Reichstag in Berlin, 2 May 1945

at an airport in front of a Nazi symbol and another on top of the Brandenburg Gate. The third was saved for the Reichstag, a major building that had been constructed in 1894 to house the German parliament. Although it had fallen into disuse after a fire in 1933, it had a symbolic significance recognised by both sides.

Fighting to gain control of the building was fierce, but on 30 April 1945, Red Army troops gained the upper hand and placed a Soviet flag on the top. However, there was no photographer present to record the event and, in any case, it happened at night. A German soldier removed the flag the next day, but the Soviets



© YEVGENY KHALDEI/CORBIS

Another of the many exposures taken by Khaldei following the capture of the Reichstag building on 2 May 1945

achieved complete control of the Reichstag on 2 May.

This was the cue for Khaldei to set up his picture. He asked some soldier colleagues to hoist the flag on top of the building with the ruins of Berlin in the background and, with his Leica, shot several images from different angles. From the 36 exposures he shot that day, one stood out as having the necessary epic qualities to encapsulate the German defeat.

It showed a soldier hoisting the flag on a makeshift flagpole over the edge of the building and an army colleague standing below. On the right of the frame were ornate sculptures of German heroic figures, while the background scene showed Berlin in ruins with smoke rising into the sky. In a later version of the image, Khaldei printed in some additional dark smoke clouds to increase the scene's drama.

Another detail had to be changed before the image was published. Khaldei hadn't noticed that the soldier placed lower in the frame was wearing a watch on each wrist. Khaldei later recalled the TASS's editor

saying, 'This is a looter... a true Soviet soldier does not loot. You fix it quick, take it off the negative.' Khaldei accordingly removed the watch on the soldier's right wrist.

The photograph was published for the first time in Russian magazine *Ogonyok* on 13 May 1945 and subsequently became one of the most famous and frequently published images to emerge from the Second World War. Khaldei, who went on to photograph the Nuremberg Trials and later became a long-serving staff photographer on Soviet newspaper *Pravda*, was not credited as the photographer who created the Reichstag image until the early 1990s. He enjoyed a brief period of international fame before his death in 1997, aged 80.

Khaldei's 'Raising a Flag over the Reichstag' (like Rosenthal's earlier flag-raising image) is part documentary, part propaganda: a staged reconstruction of an actual event, arranged for maximum effect by the photographer. Nevertheless, its strong composition, dramatic content and symbolic significance combine to make it a truly iconic image. **AP**

Events of 1945

20 January

Franklin D Roosevelt is inaugurated as US President for an unprecedented fourth term

27 January

Nazi death camps at Auschwitz and Birkenau are liberated by Soviet forces

4 February

The Yalta Conference begins, at which Roosevelt, Churchill and Stalin discuss the reorganisation of Europe after the war

13-15 February

The Royal Air Force bombs Dresden in Germany, unleashing a firestorm that kills tens of thousands of people

18 March

Berlin is bombed by 1,250 US Air Force bombers

12 April

President Roosevelt dies suddenly and is replaced by Harry S Truman

30 April

As the Red Army approaches Berlin, Adolf Hitler and his wife Eva Braun commit suicide

2 May

Berlin falls into Soviet hands and soldiers hoist the Red Flag over the Reichstag building

8 May

The end of the Second World War in Europe is celebrated in V-E Day

1 July

The Allied occupation forces divide Germany

6 August

The United States drops an atomic bomb on Hiroshima, Japan. Three days later, another atomic bomb dropped on Nagasaki leads to the Japanese surrender on 10 August

2 September

The Second World War officially ends as the Japanese surrender is accepted by Supreme Allied Commander General Douglas MacArthur

BOOKS AND WEBSITES

BOOKS: The definitive book on Khaldei's work is *Witness to History: The Photographs of Yevgeny Khaldei*, published by Aperture. It is currently out of print, but both new and second-hand copies are available on www.amazon.co.uk.

WEBSITES: A short biography and some of Khaldei's images can be seen at www.lumieregallery.net. For a more comprehensive archive of almost 1,300 of Khaldei's images, visit www.corbisimages.com.



Ask the experts at
londoncameraexchange
28 branches nationwide & online

visit our
new look
website today!

28 local branches at:

Bath 13 Cheap Street
Tel: 01225 462234
Bristol Baldwin Street
Tel: 0117 929 1935
Bristol 53 The Horsefair
Tel: 0117 9276185
Chester 9 Bridge Street Row
Tel: 01244 326 531
Chesterfield 1a South Street
Tel: 01246 211891
Cheltenham 10-12 The Promenade
Tel: 01242 519851
Colchester 12 Eld Lane
Tel: 01206 573444
Derby 17 Sadler Gate
Tel: 01332 348644
Exeter 174 Fore Street
Tel: 01392 279024
Fareham 135 West Street
Tel: 01329 236441
Gloucester 12 Southgate Street
Tel: 01452 304513
Guildford 8/9 Tunsgate
Tel: 01483 504040
Leamington Clarendon Avenue
Tel: 01926 886166
London 98 The Strand
Tel: 020 7379 0200
Lincoln 6 Silver Street
Tel: 01522 514131
Manchester 37 Parker St.
Tel: 0161 236 5819
Norwich 12 Timber Hill
Tel: 01603 612 537
Nottingham 7 Pelham Street
Tel: 0115 9417486
Paignton 71 Hyde Road
Tel: 01803 553077
Plymouth 10 Frankfort Gate
Tel: 01752 664894
Portsmouth Cascades Centre
Tel: 023 92839933
Reading 7 Station Road
Tel: 0118 9592149
Salisbury 6 Queen Street
Tel: 01722 335436
Southampton 10 High Street
Tel: 023 8022 1597
Southampton 11 Civic Centre Road
Tel: 023 8033 1720
Taunton 6 North Street
Tel: 01823 259955
Winchester 15 The Square
Tel: 01962 866203
Worcester 8 Pump Street
Tel: 01905 22314

Most branches open 9am-5.30pm Mon-Sat. Please check your local store for availability before making a special journey.

UK Mail Order Next day delivery available from all LCE branches Postage & Insurance £7 for most items.



E. & O. E. Prices quoted include VAT @ 20%. Prices subject to change. Goods subject to availability.

the new & **used** equipment specialists



Find that elusive **used camera** or **gadget** on our updated website.

WE WANT YOUR
used cameras & lenses
WE PAY CASH
for good quality camera equipment
visit your local LCE store now!

Point your smart phone at the 'Quick Reference' code to link directly to our secondhand camera equipment pages. Search online and view all our stock.



For amazing part-exchange deals or to sell us your old equipment visit your local LCE branch.

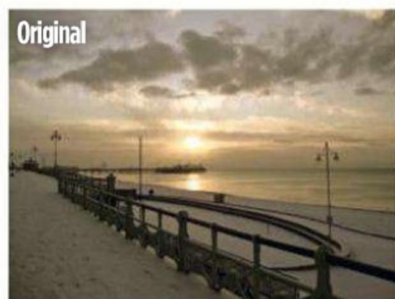
Search our used equipment selection at:

www.LCEgroup.co.uk

or follow us on:
twitter

APappraisal

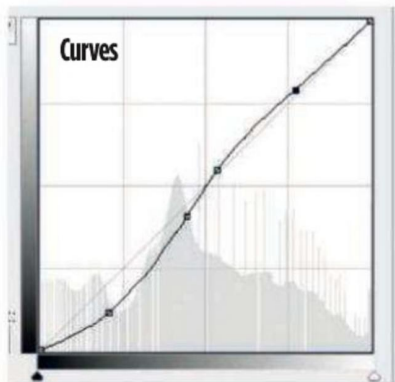
Expert advice, help and tips from AP Editor Damien Demolder



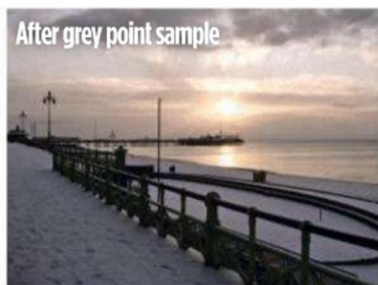
Original



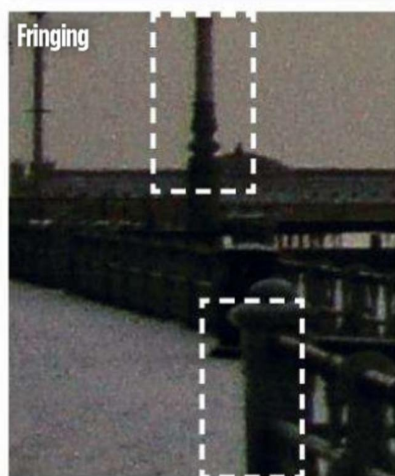
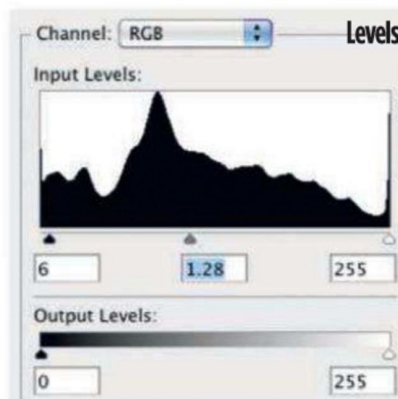
Distort



Curves



After grey point sample



Fringing



Edited

Brighton Beach, East Sussex
Noushin Yadollahi-Farsani

Sony Cyber-shot DSC-W215, 5.35mm, 1/250sec at f/7.1, ISO 125

YOU WOULDN'T want to be a nudist on Brighton Beach on the day Noushin was there to take this picture. Not because of the snow, but because she might have turned you a bit yellow!

This is a lovely view, Noushin, and you have created an exposure that retains the atmosphere and features of the sky while still showing the foreground detail. Your white balance is a little too warm, though, and the picture lacks enough contrast to prevent it from looking 'muddy'. The lamppost on the right is leaning over, so I corrected it using Image>Transform>Distort to stretch the whole frame. In the next move, though, I cropped it off, having decided that we needed a more definite part of the railings to meet the corner of the frame, and that the lighter part of the sky above the cloud line is a distraction.

I added some more substantial blacks and lightened the midtones a little. Contrast via a curve has knocked out some of the detail of the sky, and its colours, but we can't really do without the differences between one tone and the next.

To fix the white balance in a JPEG, I often use the grey-point sampling tool in Levels, but it usually goes too far the other way. This is fine as you can then fade the effect until the two opposite colour palettes cancel each other to produce a more neutral result.

The final result is much better, but there is still a hint of cyan/green in the image. This comes from the colour fringing around the uprights in the picture. They can be taken out slowly by hand or with a dedicated chromatic aberration software application.



WIN

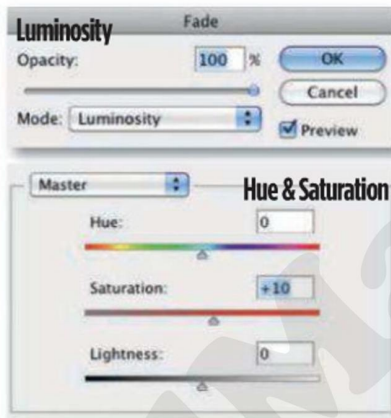
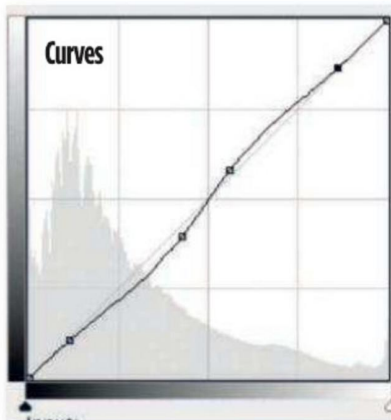
Every reader* whose picture appears in *Appraisal* will win a Manfrotto Unica VII Messenger Bag worth £84.95. This bag combines style and functionality, ensuring that it is the perfect companion for carrying your camera gear, laptop and personal items. Gain quick access to your DSLR with lens attached, laptop and personal effects in the upper compartment by using the top opening. An additional compartment in the base of the bag also provides storage for selected Manfrotto Compact Photo Tripods.

www.manfrotto.co.uk

Submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

Original



The Road Ahead

Jon Strange

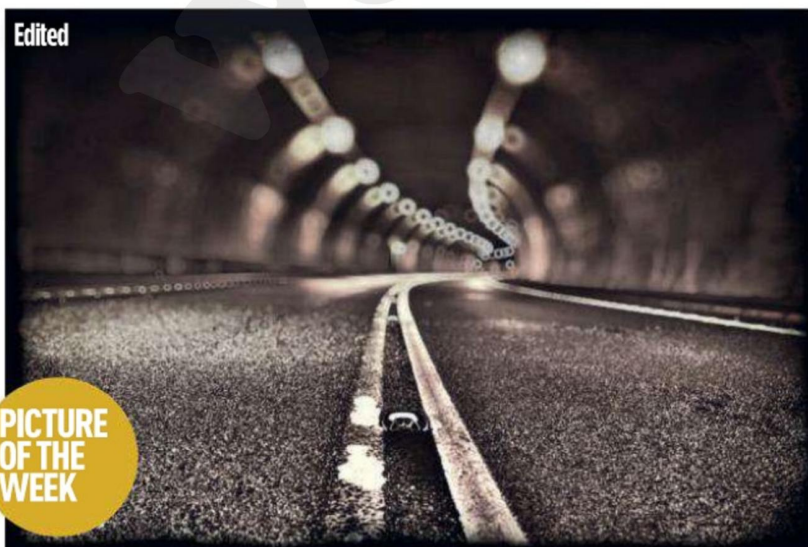
Canon EOS 400D, 18-55mm,
2.5secs at f/5.6, ISO 200

YOU can't beat a picture with a bit of depth, and Jon shows us one with more depth than most. The low angle exaggerates the leading lines and the curve of the tunnel. Tonally, though, there is a lack of a real black. I've added some contrast to emphasise the

difference between the light and dark areas, which builds a greater sense of 3D. Adding contrast via a curve also introduces more colour saturation, so I faded the action to the luminosity mode. The picture then needed a bit of saturation injected back into it so I used the Hue/Saturation tool. Fading to the luminosity mode often takes more colour out than you put in via the curve in the first place.

It's a really interesting picture, but from a dangerous place. Jon wins my picture of the week – for the photo, not his bravery.

Edited



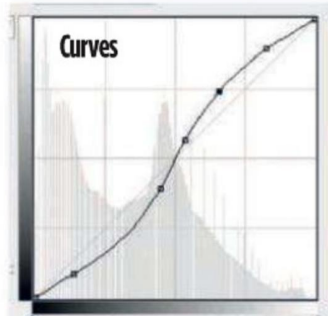
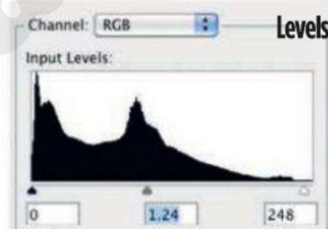
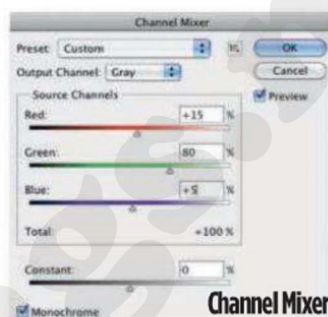
PICTURE
OF THE
WEEK

Original



Zagreb, Croatia Tomislav Kaucic

Pentax *ist DL, 18-55mm, 30secs at f/16, ISO 400



THERE are some wonderful compositional elements in this picture and I love the way Tomislav has used the arch off-centre to lead us up the road. The problem is that the green of the fluorescent lighting clashes with the orange of the street lamps. I know that is what they look like in real life, but the two colours stop me from appreciating the composition.

The solution is to turn the whole thing black & white. I used a heavy green-channel conversion to maintain as much quality as possible, and then lightened the scene and added some more contrast. Green channel conversions tend to produce flatter tones than when you use lots of red.

I then cropped the scene to remove that triangle of light at top right, and to reduce the size of the pile of snow.

It's a nice shot, but when we use colour we have to be careful it doesn't become the most important part of the picture – unless that is what it is supposed to be.

Edited

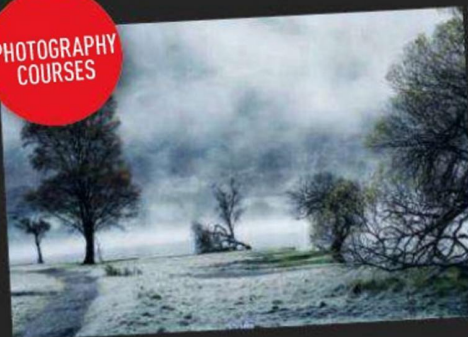


NEW YEAR... NEW SKILLS!

Improve your photography with the **SCHOOL OF PHOTOGRAPHIC IMAGING**.
Enrol today, receive your student pack and start learning new skills!



PHOTOGRAPHY
COURSES



'An SPI photography course will provide you with the confidence to take great photos'

Damien Demolder
Editor, Amateur photographer



- Courses to suit all levels of experience ● Study in your own time ● Receive detailed feedback from a professional tutor ● Huge savings on Adobe Photoshop CS5
- Split the monthly payment costs ● Half-price magazine subscriptions ● Subject-specific, bite-sized courses from only £75 ● Dedicated student area and online forum

DIPLOMA IN DIGITAL PHOTOGRAPHY

COURSE LEVEL INTERMEDIATE/ADVANCED

- Working with tones: Levels & Curves
- Contrast control
- Using white balance
- Black & white techniques, toning and staining
- Working with colour
- Retouching and sharpening
- Sizing, printing and storing



FOUNDATION IN DIGITAL IMAGING TECHNIQUES

COURSE LEVEL BEGINNER

- Size and crop a digital image
- Adjust tones, correct colours and convert your images
- Use the selection tools to adjust your images
- Remove dust and scratches from precious photos
- Banish red-eye forever
- Sharpen your images
- Create an archive to safeguard valuable pictures



FOUNDATION IN PHOTOGRAPHY

COURSE LEVEL BEGINNER/INTERMEDIATE

- Winning compositions
- Landscapes with impact
- Expert metering techniques
- Shooting striking portraits
- Mastering still-life
- Depth of field control
- Controlling flash
- Shooting wildlife and nature
- Using colour
- Sports and action shots
- Choosing the right lens



FOUNDATION IN DIGITAL PHOTOGRAPHY

COURSE LEVEL BEGINNER

- Viewpoint and composition
- How to use your camera's program modes
- All about lenses
- Sharpening your image
- Formatting, sizing and printing
- ISO, flash, exposure and white balance setting
- Basic image editing



FOR DETAILED COURSE CONTENTS OR TO ENROL VISIT
WWW.SPI-PHOTOGRAPHY-COURSES.COM OR CALL **0203 148 4326**

Please quote ref: SPI03

To enrol send this coupon to The School of Photographic Imaging Administrator, IPC Media, Blue Fin Building, 9th Floor, 110 Southwark Street, London SE1 0SU

☐ Yes, I would like to enrol on

☐ Please send me more details

Mr/Mrs/Ms Forename.....

Surname.....

Address.....

Postcode.....

Daytime tel number.....

Email.....

If you would like to receive the SPI student e-newsletter, please tick here ☐

HOW TO PAY: (UK RATES)

Overseas fees available on request

BY CHEQUE OR POSTAL ORDER:
Made payable to IPC Media for: £299

BY CREDIT CARD: ☐ Please debit £299

Mastercard ☐ Visa ☐

Card number.....

Issue number.....

Start date..... Expiry date.....

Three-digit security number.....

Signature (I am over 18).....

BY DIRECT DEBIT:

Please note, if you are paying by Direct Debit the full cost of the courses will be £300 *

☐ Yes, please send me a bank instruction form to deduct three monthly debits of £100 from my account or

☐ Six monthly payments of £50

* For the Foundation in Digital Imaging

☐ Please send me a bank instruction form to deduct three monthly debits of £65

Signature (I am over 18).....

JIGSAW
photobox

Nikon

If you would like to receive emails from the SPI containing news, special offers and product and service information and take part in research, please tick here ☐

Amateur Photographer, published by IPC Media (IPC), will collect your personal information to process your entry. IPC would like to contact you by post or telephone to promote and ask your opinion on our products and services. Tick here if you prefer not to hear from IPC ☐

IPC will occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Tick here if you prefer not to be contacted ☐

AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

MacWet Climatec gloves £29.99

www.macwet.com

MACWET is a name associated with gloves designed for sporting disciplines, such as cycling, horse riding and golf, but the product should not be overlooked by photographers. The palm of the glove is made from Aquatec, a material that gives a superb level of grip and free movement, even if the gloves are wet. The gloves are available in two ranges in 14 sizes, and there are instructions on the website that can be used to ensure the correct size is selected for a snug fit. A tight fit means that accessing the controls of a camera, even the fiddly buttons on a small compact camera, is almost as easy as using bare hands. However, touchscreen devices cannot be operated through the material of the gloves.

The Climatec long-cuff version on test here is meant for cooler weather, with increased warmth thanks to the fleece-lined, windproof and water-resistant back of the glove. The gloves are designed for cold conditions, rather than for warmth in freezing weather. Over the course of several weeks using the gloves, they show no sign of wear and I have no doubt they will last for a while yet. In short, the MacWet Climatec gloves provide good grip and intricate control of kit whether the conditions are wet or dry. **Tim Coleman**



Amateur Photographer
Snug-fitting gloves for secure grip and firm control of camera kit
★★★★★

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Philips PicoPix PPX2480 pocket projector £299.99

www.picopix.philips.com

THE PHILIPS PicoPix PPX2480 is the company's flagship pocket projector, measuring just 105x105x31.5mm and weighing 270g. Despite its diminutive size, the projector uses DLP (Digital Light Processing) technology and an LED light source for up to 80 lumens brightness and 1000:1 contrast ratio. The native resolution is 854x480 pixels (WVGA), with up to 1080p formats being supported. Depending on the ambient lighting conditions, clear viewing of a diagonal screen size up to three metres is possible. Colour corrections for different wall colours are available, although disappointingly there is no keystone correction.

Direct connectivity is possible for a wide range of devices, including a camera, via mini USB, HDMI (which enables live view) and SD memory card ports (3.5mm audio out), while VGA, mini USB, mini USB to USB female adapter and composite audio/video cables are included. Mac users will need to buy another cable. Sharing photos and videos is easy without a computer, via a USB stick, SD memory card or internal memory with a 2GB capacity. Ultimately, the projector is a convenient way to share images, giving a bright and punchy display with pleasing colours. **Tim Coleman**



Amateur Photographer
A tiny projector that packs a big punch
★★★★★

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Fujifilm X-Pro1

We take a close look at the 16-million-pixel compact system camera from Fujifilm with an APS-C-sized sensor.

AP 31 March

Tiffen variable ND filter

The Tiffen variable ND filter offers control over the level of light coming through the lens in a range of 2 (ND 0.6) to 8 (ND 2.4) stops.

AP 31 March

Olympus OM-D E-M5

It certainly has the looks, but it also packs a new 16-million-pixel sensor and EVF. We test the Olympus OM-D E-M5.

AP 7 April

Nikon D4

With its 16.2-million-pixel CMOS sensor and 10fps with autofocus, the D4 could be the best professional DSLR yet. We put it to the test.

AP 14 April

Pentax K-01

Pentax's unconventionally styled 16.1-million-pixel K-01 is the first mirrorless camera to use Pentax's existing K mount.

AP 21 April

AP buyers' guide...

Travel tripods

A tripod doesn't have to be a millstone around the roving photographer's neck. **Chris Gatcum** looks at nine options all vying to be your newest travel companion

NEVER underestimate the difference a tripod can make when it comes to ensuring that photographs are sharp. It doesn't matter whether the camera or lens has built-in stabilisation or not – attaching them to a tripod, rather than holding them in the hand, is a huge step towards achieving the best possible image quality.

However, as widely accepted as this advice is, it's impossible to ignore the fact that a tripod isn't always a convenient or welcome addition to the photographer's kit, especially when travel is planned. Certainly, one that's overly big or heavy isn't going to make it out of the door, while a tripod that is too small and too light might actually do more harm than good, especially in breezy conditions.

It doesn't have to be like this, though. As this guide shows, modern materials and production methods mean that tripods

can be both light *and* stable, compact *and* versatile, so a tripod can (and should) be a welcome travelling companion, rather than a tolerated addition to a camera bag.

It almost goes without saying that the key thing to look for in a tripod – any tripod – is stability, but for photographers on the move there are other important considerations as well, such as its weight and folded size, especially if packing for a flight. It should also be considered how versatile it is in terms of extended height – the higher (and lower) it goes, the greater the number of shooting angles available, and the more creative opportunities it will provide. Price too, can be an important factor. So, with this in mind, perhaps it's time to reassess your relationship with the humble camera support and consider one of these offerings.

BENRO TRAVEL ANGEL 2 £249.99

www.kenro.co.uk

The main issue with the Travel Angel 2 is its weight, as it tips the scales at 1.73kg, making it noticeably heavier than most of its peers. However, if this isn't a problem – or you can stretch to the more expensive 1.49kg carbon-fibre version (C1692T, £459.99) – you'll find that the Travel Angel 2 also has a good number of plus points.

These start with the five-section aluminium legs that make no compromises over rigidity: Benro claims a maximum load of 8kg, and it will certainly hold a heavyweight DSLR and long lens without complaint. The thick leg-locking rings are well proportioned, so even when wearing gloves in colder conditions it is possible to set the tripod up without freezing any digits.

As well as good all-round usability, the Travel Angel 2 is also very versatile. The kit includes spikes for the feet as an alternative to the rubber ends, and if taking a tripod out is not desirable, then one of the legs can be removed and attached to the centre column to make a sturdy five-section monopod instead. Alternatively, a wooden ball-top can be screwed onto the leg to create a walking stick, complete with built-in compass – by no means an essential ability for a tripod, but it may be of use to someone, somewhere. The Travel Angel 2 comes with model BO ball head included.



VANGUARD NIVELLO 204SL £50

www.vanguardworld.co.uk

Unlike the rest of the tripods in this test, Vanguard sets out to actively dissuade DSLR users from using the Nivelo 204SL: this is a tripod designed specifically for compact system cameras. In itself, this premise is honourable, and designing a lighter tripod for a rapidly expanding number of lighter cameras makes quite a lot of sense.

However, while it is certainly lighter than the other offerings seen here, I don't understand why Vanguard decided that the Nivelo 204SL should be quite so short. With its centre column fully extended, the tripod rises to a shade over one metre, which is just below my belt. Even with a camera that relies on the rear screen for composing images, this really isn't particularly useful, or indeed comfortable, and backache most definitely beckons, unless that screen is a flip-out model.

Vanguard obviously believes that the audience for this sort of tripod is not prepared to spend much money, and consequently the 204SL is built to its £50 price. It is not especially stable even when mounted with a compact system camera, and its lack of height means you'll have it at full extension more often than not. Where it works best is on a table, with the legs at their shortest. Vanguard has devised a neat way of extending the legs quickly, by turning the foot three times to unlock each tier, but the same quickness does not apply to the fixed-mount platform or to the too-small knob that releases the tilting action part of the head.

Small, light and neat, but maybe not stable enough.

VANGUARD ALTA 225CT £235www.vanguardworld.co.uk

Just like the Nivelo 204SL (see below left), the Alta 225CT doesn't extend much above waist height. Thankfully, this is where the similarities end, as the Alta 225CT has carbon-fibre legs, not aluminium ones, and five leg sections instead of four. This enables the 225CT to collapse to a diminutive and eminently transportable length of 34.5cm, with portability aided by its ultra-low weight of just over 0.8kg without a head. Certainly, it's the least intrusive in this group and the one I would be willing to carry the furthest/longest.

In the field, the legs can be locked at one of three angles to aid set-up on uneven ground, and the rubberised locking wheels mean it is easy to lock (and unlock) the legs, even though both the locks and legs are a touch too small for my liking. For versatility, the reversible centre column allows shots to be taken from ground level (albeit with the camera upside down), and for shooting with the tripod at its maximum extension there's a handy hook on the centre column from which a weight can be hung for added stability.

Unfortunately, all this is not quite enough to make the Alta 225CT the ideal travelling companion, simply because of its maximum height. Without the centre column extended (for maximum stability), the Alta 225CT rises to less than one metre, which just isn't enough.

GIOTTOS VITRUVIAN VGRN8255 £320www.giottos-tripods.co.uk

There are four models in the Giottos Vitruvian tripod kit range: two with aluminium tripod legs and two with carbon-fibre legs, each of which is available in two sizes. The variant seen here is the smaller of the two carbon-fibre kits, combining the company's VGRN8255 carbon-fibre tripod legs with an MH5400 ball head and MH652 quick-release plate.

However, although this is the smaller of the carbon-fibre options (the larger kit uses the VGRN8265 legs, MH5501 head and MH652 quick-release plate), it still punches well above its weight, and definitely delivers where it counts. For a start, it allows shooting close to ground level or the camera to be raised to 165cm for near eye-level use, so there's plenty of scope

for finding the perfect angle. Folded, the VGRN8255 kit measures just 40cm in length thanks to its reversible legs, and weighs a mere 1.38kg – small and light enough for the longest hike, or for packing away into hand luggage.

In use, everything works as expected: the legs open and lock securely at one of two angles using spring-loaded metal locks, and the leg sections extend smoothly, locking into place with rubber rings that are large, precise and inspire confidence. The tops of the legs are foam covered, which is great in cold weather, and the tripod head contains three bubble levels to ensure everything's aligned correctly. To top it off, the centre column can be combined with one of the legs to form a lightweight carbon-fibre monopod.

JOBY GORILLAPOD FOCUS £140www.joby.com

GorillaPods have been around for a number of years, but the Focus is the first model deemed 'man enough' to hold the weight of a DSLR. Each of its 27cm long legs is made up of a series of high-friction ball joints that can be twisted, bent and generally coerced into gripping onto an available object such as a tree, a wall, a gatepost or whatever else happens to be at hand. Of course, the legs can also be arranged in such a way that the Focus is self-supporting, but at best this gives an 11–35cm (approximate) height range – which is great for low-level shots, but not much else.

The GorillaPod Focus comes into its own as a handy 'carry anywhere' camera support, and its unique lightweight plastic design can be genuinely useful in some situations. However, if there's nothing for it to grip onto (at a beach, perhaps), then it's not going to be much good as a camera support unless shooting from somewhere between ankle or knee height – which isn't ideal for a £140 spend.

Even if there is a tree or post to attach it to, the Focus is going to be restricted to that shooting position, so it can actually be as limiting as it is liberating.

There's also something slightly unnerving about having a DSLR and lens hanging from a lamppost: although the Focus didn't fail me at any point in this test, the nagging doubt was always there. The model X ball head is included.



3-LEGGED THING BRIAN AND AIRHED 1 £309

www.3leggedthing.com

'They came from Stagsden,' shouts the 3 Legged Thing website, proud of the company's Bedfordshire roots. And rightly so, because the British photographic industry is seriously under-represented in the global marketplace. Of course, it would be too much to expect Brian – one of the company's 'rock-star' tripods – to actually be made in the UK (it originates, unsurprisingly, in China), but at least there's a partial claim to local origins. Yet regardless of where this tripod was assembled, it can't be ignored just how good Brian is, especially when teamed up with the AirHed 1 ball head.

This isn't the lightest tripod in this group, being considerably heavier than most, and neither is it the smallest or indeed the cheapest for that matter. However, it is

definitely one of the best when it comes to holding a camera steady, and with its champagne-gold fittings and blue anodised ball head, it is certainly the most stylish.

The legs can be set at any one of three angles using simple sliding metal stops, and a built-in bubble helps to keep things level. All the carbon-fibre leg sections are reassuringly chunky (and therefore stable), even when Brian is extended to its full two-metre-plus maximum height, at which point it towers over the rest on test. As an added bonus, one of the legs can be removed and used as a monopod – which is hardly essential, but a neat touch nonetheless, and one that is welcome on those occasions when having a camera support is desirable, but taking a tripod is not.

MANFROTTO M-Y MINI £100

www.manfrotto.co.uk

Manfrotto is a name synonymous with quality camera supports, so a £100 carbon-fibre offering sounds like it could be ideal for the roving photographer. The M-Y Mini model comprises 732CY carbon-fibre legs with an A3RC1 pan-and-tilt head, although it's also available as a kit with a ball head, or legs only.

Being made of carbon fibre the tripod is naturally light, although by no means the lightest in this group. It is, however, the only one to use triangular leg sections (rather than round tubes) and it also eschews rubber-ring-style leg locks in favour of plastic paddles. This is a design that I prefer, due to its mechanical simplicity and speed of operation – it's much quicker to flick a paddle open, slide a leg out and flick the paddle shut again, even with gloves on.

I'm far less enamoured by the leg angle locking mechanism, though, which requires a twist of a small silver button at the top of a leg to open it out to the second of the two preset angles. Although the lock works, the size, shape and position of the buttons make it awkward to turn them, so it's just a little too fiddly for my liking. Nor am I impressed by the centre column release, which leaves scant space to get a thumb or finger behind the locking lever to release it.

However, aside from those ergonomic issues, the M-Y Mini does what is asked of it, and will certainly hold a modest DSLR and lens combo steady. Given the £100 street price, it's very hard to complain too loudly.



3 LEGGED THING BRIAN

Materials	Carbon fibre
Leg sections	5
Min height (cm)	12.5
Max height (cm)	204
Folded height (cm)	42
Weight (kg)	1.715
Head	Ball head included
Max load (kg)	8



Brian offers the most expansive range of shooting heights of this test group, with no compromise on stability, making it a great all-rounder. It might be slightly heavy, but the monopod leg is a nice touch, and 3 Legged Thing's Brian sits quite rightly near the head of this pack.



BENRO TRAVEL ANGEL 2

Materials	Aluminium
Leg sections	5
Min height (cm)	40
Max height (cm)	156.5
Folded height (cm)	40
Weight (kg)	1.73
Head	Ball head included
Max load (kg)	8



The Travel Angel 2 is the heaviest tripod on test, but it's also one of the most stable and is capable of holding a solid load. Overall, it's a good choice for long-lens wildlife shots, but not quite so ideal for long treks through the countryside.



GIOTTOS VITRUVIAN VGRN8255

Materials	Carbon fibre
Leg sections	5
Min height (cm)	27
Max height (cm)	165
Folded height (cm)	40
Weight (kg)	1.38
Head	Ball head included
Max load (kg)	6



It folds down to a small size, weighs little, holds a lot and can take a camera from ground level to over 1.6m. In short, the VGRN8255 offers everything that could be wanted in a travel tripod, with no obvious downside. The keen price and five-year warranty are a bonus.



GITZO TRAVELLER GT1542T

Materials	Carbon fibre
Leg sections	4
Min height (cm)	22 (without head)
Max height (cm)	149 (without head)
Folded height (cm)	42.5 (without head)
Weight (kg)	1 (without head)
Head	Optional
Max load (kg)	7



Light, versatile and capable of supporting a serious load, the Gitzo Traveller GT1542T ticks all the right boxes, but the financial outlay limits it to those who consider £1,000 to be 'pocket change'. For the rest of us, an extra lens might be a better investment.

VELBON ULTREK UT-43D £140

www.velbon.co.uk

It may have aluminium legs, but Velbon has trimmed all the excess fat from the Ultrek UT-43D to give it a weight of just 1.17kg, making it lighter than many of the carbon-fibre models here. The

six-section legs mean the UT-43D is compact, and it can cover a respectable and versatile height range of 29cm to just over 1.5m. However, the pencil-thin lower leg extension indicate why the maximum suggested load is a mere 2kg.

In use, things are less favourable. There are only two locking rings for the six leg extensions – one to release the first (upper) leg section,

and another for the remaining four leg sections – and it's a case of pulling and twisting in a quite forceful fashion to extract the lower legs. This could be because the review model is new, and the legs would become a little freer through use, but it's disconcerting to have to manhandle a tripod quite so brusquely in order to telescope its legs.

The locking mechanism to set the legs at one of three angles is also perplexing at first – a collar at the base of the centre column needs to be lifted and turned 60° before sliding the relevant button at the top of each leg into one of three locking positions. The system works, but is longwinded, which sums up the Ultrek UT43D perfectly: it does the job, but it doesn't make it easy.

GITZO TRAVELLER GT1542T £480

www.gitzo.com

The photographic world has its luxury marques – Leica, Hasselblad and Rollei springing immediately to mind – but it's not quite so easy to imagine a tripod manufacturer as a 'prestige' brand, because a tripod is, after all, not exactly a product that one aspires to. Yet that's precisely what Gitzo is – an upmarket manufacturer of camera supports for the affluent photographer looking to own the 'best' that money can buy.

A quick run through the Traveller's spec sheet reveals that it ticks all the right boxes: it is ultra-light and compact, so it will not be a burden; it extends from ground level (with the centre column reversed), to almost 1.5m to cover most shooting scenarios; and it is claimed to hold a maximum load of 8kg, which is probably more than your entire kit, or at least the kit you would want to comfortably carry with you.

In use there are few complaints, either, with the design of the knurled rubber leg locks allowing the user to simultaneously loosen (and tighten) all the locks on one leg, using one hand, for quick set-ups (and take-downs). Needless to say, the leg locks are smooth, as is the leg extension.

However, there are only two angles at which the legs can be locked open and, of course, there is no overlooking the cost – a near-£500 street price is a lot to ask for a tripod. Although it's good, you do have to ask if it's really *that* good. Add the price of a (Gitzo) tripod head and I'd have to say not.

JOBY
GORILLAPOD FOCUS

ABS plastic
N/A
Approx 13
Approx 35
Approx 36
0.76
Ball head included
3.5

MANFROTTO
M-Y MINI

Carbon fibre
4
28.5
142.5
52.5
1.32
Pan-and-tilt head included
3.5

VANGUARD
ALTA 225CT

Carbon fibre
5
9.5 (without head)
106 (without head)
34.5 (without head)
0.81 (without head)
Optional
3

VANGUARD
NIVELLO 204SL

Aluminium
4
30
101
30
0.60
Fixed two-way pan-and-tilt head
2

VELBON
ULTREK UT-43D

Aluminium
6
29
156.5
29.5
1.17
Ball head included
2

The GorillaPod Focus is a definite oddity, as it's a tripod only in the very loosest sense. This means it can swing from being the most useful accessory you own to being an expensive bag-filler, which is why it's impossible to give it a meaningful score.



Manfrotto's M-Y Mini is strong enough to hold a camera steady, and it offers a good operating range in terms of camera height. However, certain controls are not particularly easy to get at and it doesn't fold down as far as other tripods, either.



The ultra-light and compact Alta 225CT could be a near-perfect travelling partner, but it loses points for its restrictive maximum height – it limits shooting options, causes back strain from the constant bending and should simply go higher given its price.



The Nivelo 204SL will hold a compact system camera steady enough if you're in a fairly sheltered position, but its super-lightweight construction doesn't inspire confidence. Its low height is the main issue, though, plus the awkward handling of the head controls.



It may be small, light and easy to carry around with you, but the locking systems for the Ultrek UT-43D's leg extension and leg angle take some getting used to. Versatile and frustrating in equal measure.

PHOTOGRAPHIC SEMINAR SERIES

in association with Amateur Photographer, What Digital Camera, and the SPI



BOOK NOW
LIMITED PLACES
AVAILABLE

BRETT HARKNESS SOCIAL PHOTOGRAPHER

Tuesday 17 April 2012, 6.30pm-8pm

To be held at the Blue Fin Building, 110 Southwark Street, London SE1 0SU

© BRETT HARKNESS

WE are delighted to announce that Brett Harkness (pictured below), the highly acclaimed 'social photographer', will be giving an insight into his amazing photographic style as part of our photographic seminar series.

Brett will talk about his love of travel imagery and reveal the techniques that make his wedding and social business run like clockwork. You can ask questions and find out what makes him tick in the crazy world of high-end weddings. To be held at the home of

Amateur Photographer and *What Digital Camera*, in the Blue Fin Building, rising above the London skyline, 90 delegates will be treated to an intimate one-and-a-half-hour seminar, including a Q&A session, followed by the chance to buy one of Brett's books at a book signing.

Tickets are sold on a first come, first served basis at £29.99 per head, and include the seminar, a glass of wine and a goody bag.

For more information about Brett Harkness and the secrets behind his beautiful images, including details of his DVD *Real Life Wedding Training*, his courses throughout the year and his latest training book, *The Complete Guide to Organising and Styling Professional Photo Shoots*, visit <http://brettharknessphotography.com>.

HOW TO BOOK YOUR PLACE

EMAIL us at spiadmin@ipcmedia.com with the words 'BRETT HARKNESS SEMINAR' in the subject line. Please include your name, address and telephone number.

POST a cheque for £29.99, made payable to 'IPC Media Ltd', to Estelle Hicks-Bennett, SPI Seminar, Room 9-372, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Please include your name, address, email and telephone number.

CALL 0203 148 4326/21 to pay by card.

PLEASE NOTE places are only confirmed upon receipt of payment. Tickets are non-refundable.

Supported by



At the heart of the image

SPI SCHOOL OF PHOTOGRAPHIC IMAGING

What Digital Camera Photographer



WorldMags.net



Canon PowerShot G1 X vs Canon EOS 600D vs Canon PowerShot G12

Can a compact camera really be as good as a DSLR? We compare Canon's new **PowerShot G1 X** with the company's own **EOS 600D** DSLR and **PowerShot G12** advanced compact

Tim Coleman
Technical writer



FOR THE past few years, the Canon PowerShot G series of cameras has proved a popular choice for photographers who want a compact-sized back-up for their DSLR. The latest in the series is the PowerShot G1 X. It is a camera of roughly

the same size, and with similar features and handling, as others in the series, but it has an imaging sensor with a surface area 6.3x larger than any previous model. In fact, the sensor in the G1 X is closer in size to the APS-C format, which is the type used in the EOS 600D.

The G1 X is currently the closest Canon gets to offering a compact system camera (CSC), although at £700 it may seem a little expensive compared to some other CSCs. However, it is a compact camera with a 'large' sensor and a non-removable

The Canon PowerShot G1 X effectively combines the technology of the EOS 600D and the body of the PowerShot G12

zoom lens. As it is not part of a lens system, therefore, there will be no need to spend more cash on extra glass.

Here I will compare the build, handling and image quality of the G1 X against the other two cameras. A key part of the investigation will look at the G1 X's fixed zoom lens and consider what, if any, downsides there are when combining a larger sensor and fixed zoom lens in a compact body. Can the camera truly satisfy those wanting to upgrade their compact camera, or who are looking for DSLR quality in a single unit?

BUILD

Despite being compact cameras, the PowerShot G1 X and PowerShot G12 are made with professionals and enthusiasts in mind, and each camera features a high-quality magnesium-alloy body. Being a low-level enthusiast DSLR, the EOS 600D has a tough polycarbonate body.

Although it is the smallest model in this group, the G12 is bulky as far as compact cameras go, and even larger than some CSCs. In reality, however, bulk is most obvious in a camera's depth, which can make the difference between fitting it in a trouser or coat pocket, or needing a bag or shoulder strap. Canon G-series models use a fixed retractable lens, which makes them more compact than most CSCs with zoom lenses attached.

CANON POWERSHOT G1 X



CANON POWERSHOT G12



CANON EOS 600D



In these unedited raw files, cyan edge fringing is obvious in images taken with the EOS 600D and PowerShot G12. The PowerShot G1 X has no such issues

➔ The G1 X is slightly bulkier than the G12, apart from its lens, which makes it considerably deeper. Both cameras still fit into a loose trouser or small coat pocket, although the G1 X is a real squeeze and consequently awkward to take out again. As we can see from the diagrams (left), with the lens retracted the G12 measures 48.3mm in depth, while the G1 X measures 64.7mm.

A DSLR such as the EOS 600D is, of course, not built to be especially compact, and it is the largest in this group by quite some margin. However, it is lightweight. Body only, the camera is a fraction heavier than the G1 X, but even with a light lens attached, such as the EF-S 18-55mm f/3.5-5.6 IS II, there is a fair difference in weight and bulk between the two cameras.

HANDLING

Photographers are sure to appreciate the extensive exposure controls on the bodies of the two PowerShot G cameras. In fact, many of the controls that one expects to find on a DSLR body are there – and then some. For example, the G12 has an ISO dial, while both cameras have an exposure compensation dial for $\pm 2\text{EV}$ adjustments. Also, the front dial and rear wheel provide separate controls for aperture and shutter speed when shooting in manual-exposure mode. On the other hand, the EOS 600D has only one dial, and to switch its function between aperture and shutter speed the exposure compensation button must be depressed.

One area of handling in which the

PowerShot G cameras do not match the EOS 600D is shutter lag. We do not have the exact shutter lag measurements, but a single capture is approximately 0.1sec in the EOS 600D and roughly 0.4secs in the G1 X and G12 with AF.

VIEWFINDER AND LCD SCREEN

The PowerShot G12 and G1 X use the same type of optical viewfinder. It is linked to the optical zoom, displays 80% of the image and the lens is visible through the viewfinder when set to its wider focal lengths in both models. No exposure information is displayed in the viewfinders and focusing is not visible, either. In short, the viewfinder is handy to have, especially in bright light, but its usefulness is limited.

The viewfinder in the EOS 600D, however, is much more useful. It has a 95% field of view and 0.85x magnification, with exposure information display and focusing visible. Even more useful for critical focusing is live view, which in the EOS 600D gives the option of focus magnification at 5x and 10x, viewed over the entire LCD screen. Manual focus in the two PowerShots also displays a magnified view, but in a small portion of the centre of the LCD screen, which is more difficult to view clearly.

All three cameras have an articulated LCD screen, with the hinge on the side of the camera, making them useful for a wide range of viewing angles. Both the EOS 600D and PowerShot G1 X have a 3in screen, although their resolutions are different at 1.04 million and 920,000 dots

Facts & figures



CANON POWERSHOT G1X

RRP	£699
Sensor	18.7x14mm, 14.3-million-pixel CMOS
Output size	4352x3264 pixels
File format	JPEG (2-stage compression), raw or raw + JPEG
Colour space	sRGB
Shutter speeds	60-1/4000sec in shutter priority and manual mode
Lens	Canon 4x zoom lens 28-112mm (equivalent) f/2.8-5.8
ISO	100-12,800
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 2 custom modes and 15 scene presets
Metering system	Evaluative, centreweighted average and spot (can be linked to active AF point or face detection)
White balance	Auto, 7 presets, plus 2 custom
Drive mode	Single and continuous. Approx 1.9fps maximum, 4.5fps for 6 shots in high-speed burst mode
LCD	3in Vari-Angle LCD with approx 920,000 dots
Focusing modes	Manual, single AF, continuous AF, face detection
AF points	9 points, selected manually or automatically
Built-in flash	Yes, GN 7m @ ISO 100
Video	Yes, up to 1920x1080-pixel HD at 24fps
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion battery NB-10L
Weight	534g (including battery and memory card)
Dimensions	116.7x80.5x64.7mm



CANON POWERSHOT G12

RRP	£569
Sensor	7.6x5.7mm, 10 million-pixel CCD
Output size	3648x2736 pixels
File format	JPEG (2-stage compression), raw or raw + JPEG
Colour space	sRGB
Shutter speeds	15-1/4000sec in shutter priority and manual mode
Lens	Canon 5x zoom lens 28-140mm (equivalent) f/2.8-4.5
ISO	80-3200
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 2 custom modes and 16 scene presets
Metering system	Evaluative, centreweighted average and spot (can be linked to active AF point or face detection)
White balance	Auto, 7 presets, plus 2 custom
Drive mode	Single and continuous. Approx 1.1fps maximum in continuous
LCD	2.8in Vari-Angle LCD with approx 461,000 dots
Focusing modes	Manual, single AF, continuous AF, face detection
AF points	9 points, selected manually or automatically
Built-in flash	Yes, GN 7m @ ISO 100
Video	Yes, up to 1280x720-pixel HD at 24fps
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion battery NB-7L
Weight	401g (including battery and memory card)
Dimensions	112.1x76.2x48.3mm



CANON EOS 600D

RRP	Around £750 including 18-55mm kit lens
Sensor	22.2x14.8mm, 18-million-pixel CMOS
Output size	5184x3456 pixels
File format	Raw, JPEG (2-stage compression), raw + JPEG
Colour space	Adobe RGB, sRGB
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Lens	Compatible with Canon EF lenses
ISO	100-6,400 (extended to 12,800)
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 6 scene modes and Creative Auto
Metering system	63-zone evaluative metering (linked to any AF point), centreweighted, partial (9%) and spot (4%)
White balance	Auto, 6 presets, plus custom
Drive mode	Single and continuous 3.7fps for 34 large/fine JPEG files or 6 raw images
LCD	3in Vari-Angle LCD with 1.04 million dots
Focusing modes	Manual, single-shot AF, automatic AF, continuous AF
AF points	9 points, selected manually or automatically
Built-in flash	Yes, GN 13m @ ISO 100
Video	Yes, up to 1920x1080 pixels HD (at 30fps, 25fps or 24fps)
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion LP-E8 battery
Weight	570g (including battery and memory card)
Dimensions	128.8x97.5x75.3mm

Canon, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. Website: www.canon.co.uk

respectively. The PowerShot G12 has a smaller 2.8in screen with 461,000 dots.

MACRO SHOOTING AND OTHER FEATURES

One advantage that the G12 has over the G1 X is in its macro shooting ability. The minimum focus distance of the G1 X is up to 20cm, while the G12's is up to 1cm. There are macro lenses available for the EOS 600D, and even the 18-55mm kit lens, at 25cm, has a similar minimum focus distance to the G1 X's.

The G1 X uses the company's Digic 5 processor, while the other two cameras use the Digic 4 processor. The refined processor should improve noise-reduction processing. Also, the G1 X has a high-speed burst rate of 4.5fps at six frames. This is slightly faster than the 3.7fps of the EOS 600D, albeit for significantly fewer frames. The top frame rate of the G12 is 1.9fps.

Each camera has an AF system with nine individually selectable AF points, and autofocus assist.



CANON'S VIEW

David Parry, from Product Intelligence for Canon UK and Ireland, talks about the G1 X lens

'THE NEWLY designed lens at the heart of the PowerShot G1 X is technically difficult to produce,' says David. 'It is a "UA" type (ultra-high refractive index aspherical lens) that avoids typical optical flaws such as diffraction. To keep the size compact, the lens elements are made to D-cut and I-cut shapes instead of a circular shape, to save space, yet still cover the required image area.'

'The surface area of the imaging sensor in the PowerShot G1 X was a challenge because it is 6.3x larger, and its diagonal measurement is 2.5x larger, than the sensor in the PowerShot G12. However, we can cover the new larger sensor area with a lens that is only 1.4x larger, at 37mm in the G1 X compared to the G12's 26mm.'

'We have redesigned the sensor to take into account the compact design of the lens and body by using shifted microlenses. This compensates for diffraction, which can occur when the rear lens element is close to the sensor. We have also incorporated shading reduction technology, which gives a clearer, sharper image quality in the peripheral area of the frame.'

'Even with this compact design we have still managed to incorporate a 4x zoom and an aperture that will stop down to f/16 – which is great for shooting landscapes that are sharp into the distance. By maintaining f/2.8, it allows good control over depth of field for portrait photography.'

DEPTH OF FIELD

A FACTOR to consider regarding the sensor size across formats is that the depth of field is dramatically affected. There is a simple formula to calculate the same depth of field for all formats, which is to multiply the f-number by the crop factor (see the lens section on page 51). So f/2.8 on the PowerShot G12 is equivalent to around f/13 on a full-frame camera (2.8x4.6). Similarly, f/2.8 on the PowerShot G1 X is equivalent to f/5 (2.8x1.8) and f/2.8 on the EOS 600D equates to f/4.5 (2.8x1.6). The widest f/3.5 aperture of the 18-55mm lens is f/5.6 on a full-frame camera. The difference in depth of field between the G1 X and the EOS 600D (or indeed any Canon APS-C camera) is therefore negligible.

What the crop factor means in real terms is that those wanting to achieve a shallow depth of field (taking into account an ideal camera-to-subject distance and flattering subject perspective), or those wanting to capture buildings and structures free from distortions, will be better served by cameras with larger sensors. For a large depth of field, however, the aperture of the lens on the G12 can be more open and therefore let in more light, which suits landscapes in slightly lower-contrast light.



SENSORS

Although the sensor specifications of the PowerShot G1 X and EOS 600D read differently, they are in fact the same design. Both have a 4.16 micron pixel pitch compared to the 2.03 microns of the PowerShot G12. The G12 has a more efficient sensor than the other two cameras (see Bob Newman's view on page 51), but it cannot make up the deficit of its smaller imaging sensor and smaller pixels so it collects less light and has greater noise levels.

The resolution of each imaging sensor is different enough from the next for a visible difference in print sizes. With a 10-million-pixel output, the G12 can produce a 12.2x9.1in print, the 14.3-million-pixel G1 X a 14.5x10.9in print and the 18-million-pixel EOS 600D a 17.3x11.5in print at 300ppi, without the need for upscaling. The 3:2 aspect ratio of the EOS 600D produces different-aspect prints to the 4:3 aspect ratio of the other two.

DYNAMIC RANGE AND SATURATION

At each camera's base ISO rating, there is little to choose between them in the measured dynamic range. Indeed, the same can be said across the entire ISO range of the EOS 600D and PowerShot G1 X. With a significantly smaller sensor, the dynamic range of the PowerShot G12 has a much more noticeable drop-off. By ISO 800, it is 2EV lower than the G1 X, and by ISO 3200 it is 2.5EV lower. In fact, at ISO 12,800, the G1 X still has a higher dynamic range than the G12 at ISO 3200, by 0.5EV.

As with the dynamic range, saturation is compromised down the ISO range and images taken at higher ISO ratings with the G12 are typically flatter and duller.



LENS DISTORTIONS

A HIGH focal-length magnification in the PowerShot G12 means that the camera's lens is very wide and is susceptible to curvilinear distortion, especially barrel distortion at wider focal lengths. Even at its most telephoto setting, the lens of the G12 is still technically a wideangle lens (30.5mm), so distortions in raw files are evident across the entire focal range. Curvilinear distortions in raw image files can be dealt with to a degree using editing software, or by using JPEG capture instead,

but in both cases a minor crop of the image has to be made to achieve the corrections. The wideangle focal lengths of the G1 X and EOS 600D are not affected as badly by barrel distortion as the G12.

Of course, the EOS 600D is compatible with lenses that do not suffer distortions nearly as much as the optic in the G1X, namely standard fixed-focal-length lenses. Compare the G1X's lens with the 18-55mm optic used on the EOS 600D in this test, however, and the differences are minimal.

If anything, the G1X is marginally better, perhaps because it is configured to the sensor.

In unedited raw files, the G12 and EOS 600D with 18-55mm lens are at times badly affected by chromatic aberrations. This is shown as cyan and red fringing near the edge of the frame and in edge detail in highlight areas, such as the edge of a building or the branches of a tree. The same images taken with the G1X show only minor red fringing at the frame edge, which is a significant improvement.



THE LENS

KEY differences can be found when comparing the lenses of the three cameras. With a 5x optical zoom (28–140mm), the G12 has a greater reach than the 4x optical zoom (28–112mm) of the G1 X. Essentially, the more limited focal range of the G1 X is designed to cover everyday use, such as street photography. Users of the EOS 600D have a choice from a host of excellent optics, covering a wider range of use. Those considering buying the camera have the choice between the 18–55mm (28.8–88mm) or the 18–135mm (28.8–216mm) lens, as part of a kit.

The lens is the stand-out feature of the G1 X, and it needs to be as a compact camera relies on it

Each imaging sensor is a different size, which affects the focal length magnification (crop factor). The 7.6x5.7mm sensor in the G12 has a focal length magnification of 4.6x. Therefore, to achieve the 28–140mm effective focal length, the Canon zoom lens is a 6.1–30.5mm optic. The G1 X has a 14x18.7mm sensor, giving a 1.8x focal magnification. Its lens is 15.1–60.4mm, to achieve the 28–112mm effective focal length. Finally, the EOS 600D has a 1.6x focal-length magnification, so the 18–55mm kit lens used for the majority of this test has an effective focal length of 28–88mm.



THE SENSORS

Professor Bob Newman on the design of the sensors

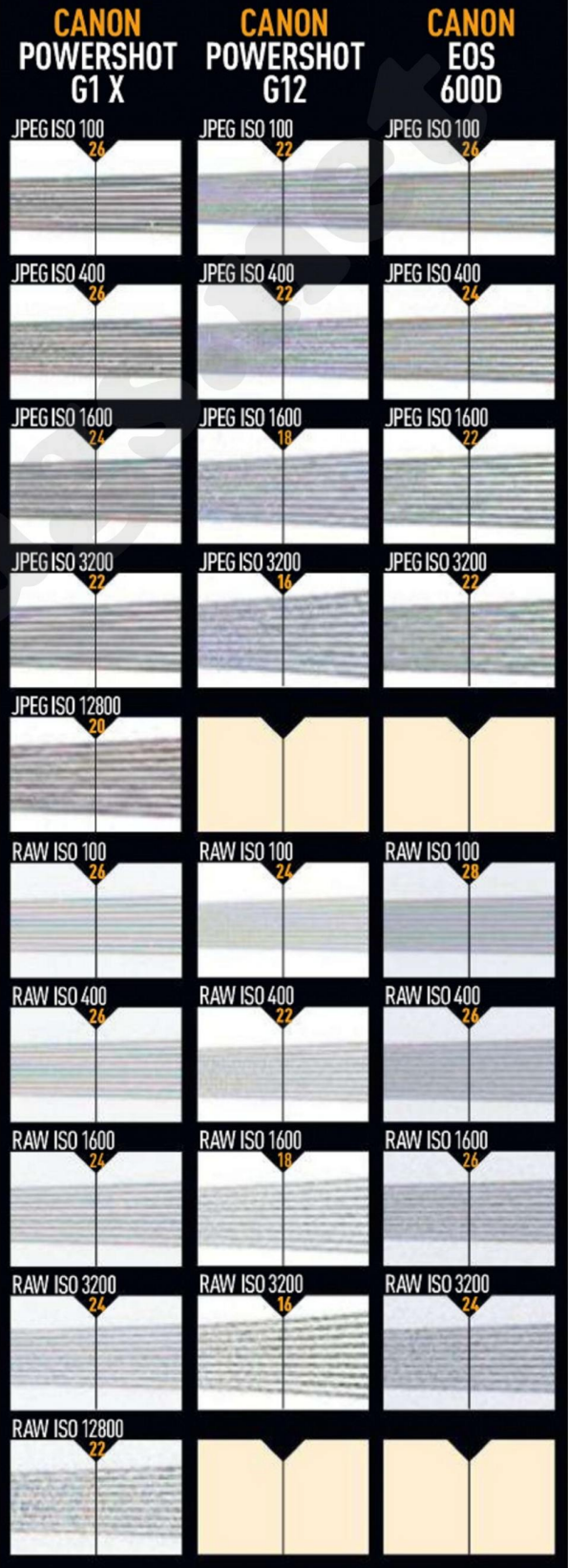
THE PIXEL design of the EOS 600D and G1 X are the same, but the G1 X has fewer of them. The G12 is a CCD sensor, but a good one with very low electronic noise. While the same ISO and same exposure will yield the same final image brightness in each camera, the difference in the area and therefore amount of light gathered directly affects the amount of noise at the same exposure. The larger sensors are 'faster' in that they allow a smaller exposure for the same noise.

The sensors have different aspect ratios: the EOS 600D is 3:2, while the other two are 4:3, and this makes a difference when comparing them, depending on the final image aspect

ratio. Due to the different crops, you can end up with quite different sensor area ratios: at 16:9, the EOS 600D sensor ends up at 22.3x12.5mm (280 sq mm) while the G1 X ends up at 18.7x10.5mm (197 sq mm). This means that at the same exposure the G1 X gathers ½ stop less total light at the same exposure. At 4:3, the EOS 600D has 19.9x14.9mm (296 sq mm) while the G1 X has 18.7x14mm (261 sq mm), the difference being only 0.2 stop. The G12 has a 43 sq mm sensor area, 1/6 of the G1 X, so is 2.6 stops 'slower'. On the other hand, its sensor is 55% efficient against 40% for the CMOS cameras, giving it ½ stop gain, leaving the deficit at just over 2 stops.

RESOLUTION

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the EOS 600D's 18–55mm lens set to 45mm, and the G1 X and G12 set to 100mm. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



NOISE, RESOLUTION AND SENSITIVITY

EACH camera's ability to resolve detail is quite different. The EOS 600D (with 18–55mm lens) reaches the 28 marker on our resolution charts at ISO 100, the G1 X the 26 marker and the G12 the 24 marker (see page 51). Being a compact camera with a non-removable zoom lens and 'large' sensor means that the G1 X resolves a high level of detail for a camera of its type. Compared to compact system cameras, it competes with the best micro

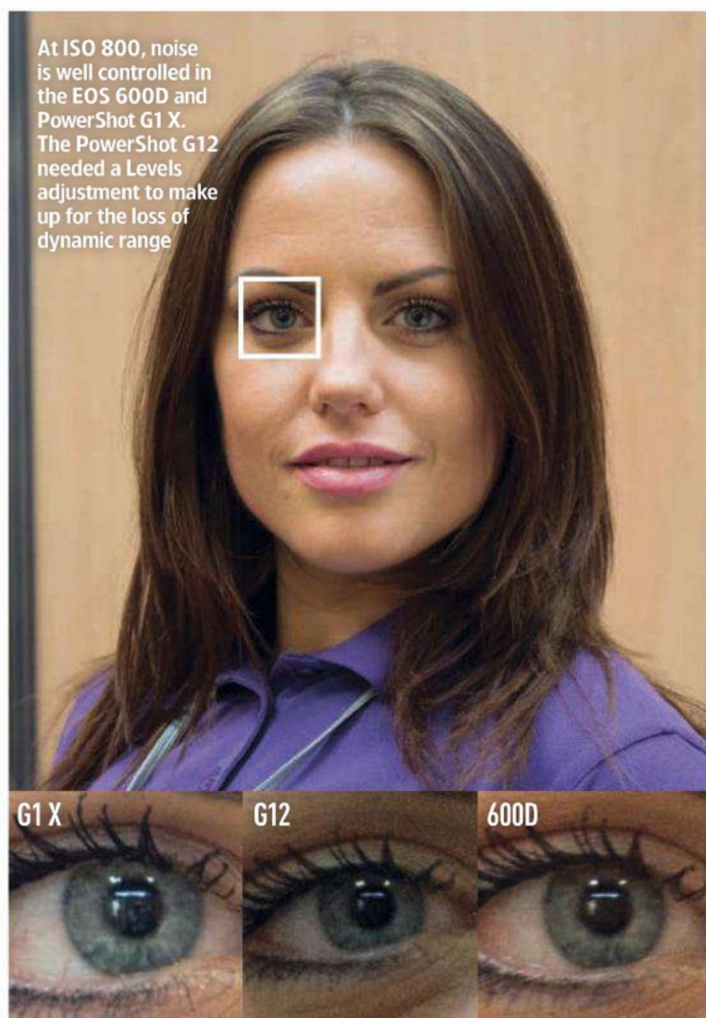
four thirds models and low-end APS-C types.

The ISO 100–12,800 range of the G1 X is 8EV. The range is 1EV greater than the native ISO range of the EOS 600D and 2EV greater than the G12.

In the full test of each camera (see AP 25 February for the G1 X, AP 2 April 2011 for the EOS 600D and AP 6 November 2010 for the G12), there is detailed information on the image quality in low light. When comparing the ability of the three

cameras to handle levels of noise, there is little to choose between the EOS 600D and the G1 X, while the G12 cannot match the performance of the other two.

Even at high ISO ratings, noise is well controlled by the EOS 600D and G1 X, with little sign of chroma noise. Luminance noise is evident at ISO 1600 and higher. The G12 still resolves a high level of detail at its high ISO ratings, but the detail looks smudged.



Verdict

THE POWERSHOT G1 X is the most expensive camera in the group, although we would expect the price to drop a little in the coming months. Even then, it will still be a lot more expensive than the PowerShot G12 and a little more than the street price of the EOS 600D. Being part of a system means that the EOS 600D offers a lot more lens choice, although the cost of such luxuries adds up over the years.

Each camera has its benefits over the other models. Advantages in the handling of the G12 over the G1 X include its slightly smaller and lighter body, its close 1cm macro mode and the greater focal range. Otherwise, the G1 X excels on all counts, with benefits including an improved processor, a larger sensor with larger pixels that collect more light, more pixels for larger prints, greater control over depth of field and, fundamentally, better image quality.

The EOS 600D is an altogether different camera, with the largest imaging sensor, highest number of pixels and a place in a system that includes some wonderful lenses. It is bigger,

though. Any advantage the camera has in image quality over the G1 X is due to using better lenses than the 18–55mm f/3.5–5.6 USM II kit lens, and by maximising the higher number of pixels for larger prints. The quality of the 28–112mm lens of the G1 X edges the 18–55mm lens.

Photographers who are unlikely to need focal lengths outside the 28–112mm range, or who want the wider apertures that are available with fast lenses, should consider the G1 X. Certainly, those looking for DSLR quality and handling, without a bag full of lenses and bulky camera body, would be very pleased with the Canon PowerShot G1 X.


Subscribe today and pay just £23.10*

- DELIVERY DIRECT TO YOUR DOOR
- NEVER MISS AN ISSUE OF YOUR FAVOURITE PHOTOGRAPHY MAGAZINE

 **amateurphotographersubs.co.uk/march**

 **Call 0844 848 0848**

To place an order call and quote code **130** Lines open 7 days a week from 8am - 9pm (UK time)

 **Complete the form below and send FREEPOST**

Amateur Photographer Subscriptions, FREEPOST CY1061, Haywards Heath, West Sussex RH16 3BR. (No stamp required)

amateur photographer



YES! I WOULD LIKE TO SUBSCRIBE
TO AMATEUR PHOTOGRAPHER
AND SAVE UP TO 34%

- ☐ **Direct Debit:** £23.10 every 3 months, **saving 34%** off the full price of £35.11
- ☐ **2 Years:** £185.35, **saving 34%** – full price of £280.90
- ☐ **1 Year:** £110.10, **saving 28%** – full price of £140.45

Offer closes 3rd April 2012. Offer open to new UK subscribers only. Direct Debit offer is available to UK subscribers only. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full UK subscription rate for Amateur Photographer is £140.45 for 15 issues. If the magazine is ordered changes frequently per annum, we will honour the number of issues paid for, not the time of the subscription. **For enquiries from the UK please call: 0844 488 0848, for overseas please call: +44 (0)330 3330 233 or e-mail: ipcsubs@quadrantsubs.com.** Amateur Photographer, published by IPC Media Limited, will collect your personal information to process your order. Amateur Photographer and IPC Media Limited like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from IPC Media. ☐ IPC Media may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted. ☐ IPC Media who publish Amateur Photographer would like to send messages to your mobile with offers from carefully selected organisations and brands; promoting and researching their products and services. If you want to receive messages please tick here. ☐ IPC Media like to email you with offers from carefully selected organisations and brands; promoting and researching their products and services. If you want to receive these messages please tick here. ☐

Mr/Mrs/Ms/Miss: Forename:

Surname: _____

If you'd like to receive emails from IPC & Amateur Photographer containing news, special offers, product and service information and take part in our magazine research via email, please include your email below.

Email: _____

Address: _____

Postcode: _____

Home Tel No. (incl. area code): _____

Would you like to receive messages to your mobile from IPC & Amateur Photographer containing news, special offers, product

Mobile: _____

Year of Birth:

Choose your method of payment

Cheque/postal order for £_____made payable to IPC Media Ltd.

Credit Card: ☐ Amex ☐ Visa ☐ Mastercard ☐ Maestro (UK only)

Card No.:

Expiry Date: / / Issue No./Valid From: / / Maestro

Signature (I am over 18): _____ Date: _____

I would like to pay £23.10 by 3 monthly Direct Debit (complete your details below)

Direct Debit Instructions

For office use only Originator's Reference - 764 221



Name of bank: _____

Address of bank:

Postcode: _____

Name of account holder:

Acct no:	<div></div> <div></div> <div></div> <div></div> <div></div>	Sort code:	<div></div> <div></div> <div></div> <div></div> <div></div>
----------	---	------------	---

INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY

Please pay IPC Media Ltd., direct debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd. and if so details will be passed electronically to my bank or building society.

Signature (I am over 18): _____ Date: _____

13

AskAP

Let the AP team answer your photographic queries

LENS UPGRADE

Q My current Canon system comprises the Canon EOS 500D together with an EF-S 17-85mm lens. After considerable thought I have come to the conclusion that I may be better off investing in a new lens, the EF-S 17-55mm f/2.8 IS USM (pictured below), instead of upgrading to a Canon EOS 60D body. I know the EOS 60D has a good specification and the resolution is superior to the EOS 500D, but there are too many features on the camera I would not use. Both the camera and the lens are similarly priced, but if I choose the lens, would it be beneficial for landscape and travel photography, which are my main interests? What will the f/2.8 maximum aperture allow me to achieve? **Keith Shropshire**

A With digital technology continuing to advance at a brisk pace, it's easy to get sucked into upgrading your camera without actually needing to, so I think your decision to change your lens is spot on. If your camera does everything you want it to, and delivers results you are pleased with, why change it?

In terms of the lens you're considering as an upgrade option, this is again a great choice given the types of photography you like. Most of the wideangle focal lengths will be perfect for sweeping landscapes, and also provide you with a decent range for your travel shots. You will lose a bit at the longer end of the zoom, but I'm assuming you're happy with that.

What you will gain, however, is the f/2.8 maximum aperture, and there are several reasons why this is desirable. The first is that you will be

able to shoot in lower light conditions without having to use a tripod, which is helped by the built-in image stabilisation of the lens. This will be most useful for your travel photography, making life a lot easier if you're shooting at dusk, for example, or indoors, when a tripod isn't particularly welcome.

The other benefit of a wide aperture is that it can be used to minimise the depth of field – shooting 'wide open' is a great way of focusing attention on a specific part of a subject. Again, this is more likely to be useful for travel shots, where you could use a shallow depth of field to effectively blur distracting backgrounds, or create striking portraits where the focus is solely on your subject.

As I said, I think you've made the right choice in deciding to upgrade your lens, and I think you'll be pleased with the one you have chosen.

Chris Gatcum



OVER THE MOON

Q How can I obtain an image of the moon that will fill an A4 size print? I'm not sure there is a quick and easy answer to this. **Byron Lewis**

A As you need only 8.7 million pixels to produce a 300ppi image at A4 size, the good news is that you don't necessarily need to fill the frame to produce a quality result. In fact, if you've got a lens that's 300mm+ (200mm+ on an APS-C-sized sensor) and/or a high-resolution camera, then the

answer might be fairly straightforward. You need to set your camera up on a tripod, use the longest focal length you can and crop the resulting photograph.

The best time to photograph the moon is when it's full, and the key is to make sure that your initial capture is as sharp as possible. This means getting everything right in-camera.

Starting with the exposure, you want to be using a shutter speed of 1/125–1/250sec to avoid the moon blurring as the earth rotates, so set your camera to shutter priority. With a bright full moon, you may be able to

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU**

realise this shutter speed using a relatively small aperture – f/11 would be ideal – but don't worry if not, as depth of field isn't an issue when you're focusing on a subject almost 239,000 miles away! If you need to, increase the ISO, but remain at around ISO 200 or lower to maximise image quality.

Now, set your camera to manual focus and focus at infinity. Align your camera so the moon is in the centre of the frame and take your photograph using a remote release or your camera's self-timer. You can either check the exposure using the histogram on the back of the camera, and shoot again if you need to, or bracket your shots by $\pm 1EV$. Either way, shooting raw is the best option as you will be better able to fine-tune the result on your computer. With practice, you should find that you can take successful photographs of the moon no matter whether it is full, waxing or waning. **Chris Gatcum**

USING OLD SOFTWARE

Q My brand new HP TouchSmart computer won't allow me to download my copy of Photoshop Elements 3. I know the software's rather dated, but it suits me fine. It's legitimate and I have my personal serial number, but my PC simply tells me there are no updates for Elements 3 and refuses to install it. What can I do? **Marsha Dixon**

A Photoshop Elements 3 may suit you fine, but the problem is it doesn't suit Windows 7, which I'm assuming is the operating system that your new computer is running. Like most software manufacturers, Adobe recommends running only the latest version of its programs on new operating systems, and it certainly doesn't go to any effort to ensure older versions of its software work on the latest computers. As such, the company only supports Elements 8 and higher on Windows 7, and Elements 5–8 on Windows Vista. It simply isn't interested in anything else, including Elements 3, which was originally for Windows XP/2000.

Although older software can be made to run on newer operating systems using the Windows compatibility mode, I think you would be better off upgrading your software to Photoshop Elements 10. I'm fully aware that it's a pain to be 'forced' into upgrading your software, but to put a positive spin on it you will be benefiting from eight years of Adobe development. Processes that simply didn't exist when Elements 3 was launched (HDR, for example) would be available to you, and I'm sure you'll find the latest image management features very useful when it comes to organising your photographs.

Chris Gatcum

MAKING MONEY

Q I recently bought a publication that outlined possible ways of making money from photography. From what I read, it appeared to suggest that I need high-quality lenses to get images that would be good enough for image libraries to be interested. Is this correct?

I use a Canon EOS 1000D with Sigma

FROM THE AP FORUM

Do I need to be a registered photographer to make money?

KingBlade asks I have been into photography for a while, but haven't arranged a proper photoshoot yet. If I were to arrange a photoshoot where I would be paying a model, would I need to be registered as a photographer for tax reasons, or would it be the model who would need to declare the work and pay tax? If I sold a set of photos, would I need to be registered or could I just declare my earnings?

P. Stoddart replies The model's tax affairs are not your concern – when you pay money to any person, it is up to them to sort out if they need to declare it or not to HMRC. However, if

you sell any photographs that count as your earnings, by right you need to declare it to HMRC as (additional) income. Depending on your other sources of income, you will either have to pay tax on it or not.

RogerMac replies My advice would be to declare any earnings to the taxman from day one. You will be able to set expenses (model fees, proportion of the cost of equipment, photo shoot expenses and so on) against tax and it will probably be quite some time before you need to pay any tax on your income from photography.

Nimbus replies If you are considering selling photographs of models, it is paramount that you have them sign a model-release form, as this will cover you should they then try to make a financial claim over the use of said photographs.

LargeFormat replies You don't register as a photographer – you are just someone earning money and HMRC isn't really interested how you do it. Remember that if you are claiming equipment as an expense, you can't claim the lot, but have to write down 25% a year.

17–70mm f/2.8–4 DC Macro OS HSM and Canon EF-S 55–250mm f/4–5.6 IS lenses. Would I be wasting my time trying to sell photos using this equipment? If so, should I use the Canon body with different lenses?

Paul Harmer

Anything that suggests there's money to be made from selling library images needs to be taken with a pinch of salt. Certainly, you can make some money, but when the likes of iStock pay photographers a base royalty of 15% per picture, it's unlikely to be a lot, and certainly the days when you could make a full-time living from selling stock shots are long gone.

Yet regardless of how little they pay, the libraries still have stringent quality requirements. These will vary from library to library, but the general technical 'rules' are the same: photographs should be well-exposed and sharply focused; the colour should be balanced; and they should be free from artefacts such as noise, chromatic aberration and lens flare (unless it's an integral part of

the image). Sharpening artefacts are also undesirable, and images suffering from over-aggressive noise reduction will be discounted. The list goes on, so it's worth checking the websites of potential libraries for their specific requirements – it's easy to have all your images dismissed out of hand, simply because you overlooked one very small detail in their submission demands.

However, what is perhaps surprising is that iStock (as an example) has a minimum image size requirement of just 1600x1200 pixels, which is a mere 2 million pixels. Of course, the bigger the image, the more uses it will have (from online to print), and therefore the greater its earning potential, but it does mean there's no real issue with the resolution of your camera. As for whether your lenses are good enough, this could only be answered on an image-by-image basis by the library, so my advice is to give it a go! The very worst that can happen is that all your images will be rejected, but you won't know unless you try. Nothing ventured, nothing gained.

Chris Gatum

AP GLOSSARY

PHOTOSITE Every sensor in every digital camera is made up of a grid of photosites. These are the light-sensitive 'wells' that catch photons of light that have travelled through the lens during an exposure. Above the photosite there is usually a microlens that is designed to help focus the light into each well, while sitting beneath each of the photosites is a photodiode, which converts the photons into electrons. These electrons are what ultimately become a pixel in your image.

In next week's AP

On sale Tuesday 27 March

ON TEST



FUJIFILM X-PRO1

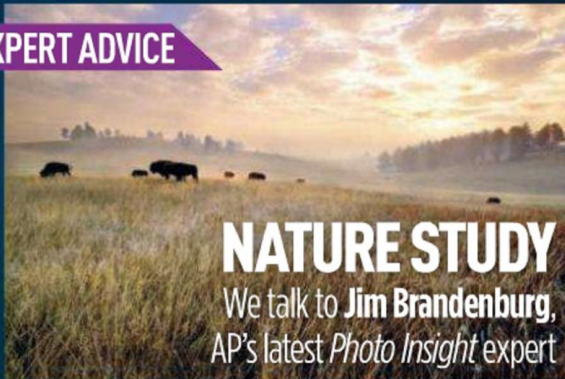
Richard Sibley takes a close look at the 16-million-pixel compact system camera with an APS-C-sized sensor

ROUND 1 RESULTS

APOY 2012

We reveal the top 30 winners of the **Water in the Landscape** round of our Amateur Photographer of the Year competition

EXPERT ADVICE



NATURE STUDY

We talk to **Jim Brandenburg**, AP's latest *Photo Insight* expert

CLASSIC CAMERAS

PENTACON SUPER

Ivor Matanle recalls East Germany's last shot at the professional 35mm-system SLR market

ON TEST

VARIABLE ND FILTER

Tiffen's variable ND filter offers control over the level of light coming through the lens in a range of 2 to 8 stops. **Tim Coleman** tries it out

Marketplace

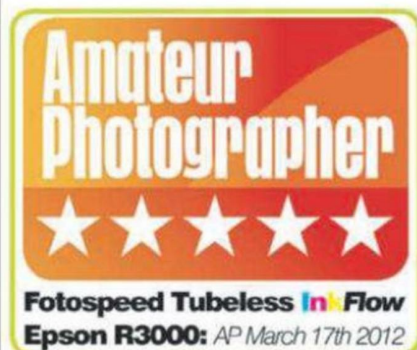
Dealer and Classified Guide

To advertise please call 020 3148 2516 Fax 020 3148 8155 e-mail dave_stone@ipcmedia.com

Index to advertisers

Ace Cameras	77	Grays of Westminster.....	16-17, 78	Nicholas Camera Company.....	76
Camtech.....	57	Intro 2020 Ltd	22	Nikon UK Ltd	Cover: ii
Canon UK Ltd	9	Kenro Ltd.....	Cover: iv	Park Cameras Ltd.....	71-73, Cover: iii
Cash4cameras	78	London Camera Exchange Group.....	37	Premier Ink & Photographic	62-65
Clifton Cameras.....	4	London Camera Exchange (Manchester).....	78	ProAm Imaging Ltd.....	78
Dale Photographic	70	London Camera Exchange (Southampton).....	33	SRS Ltd.....	77
Fjordes Photographic Ltd.....	74-75	Misud Photographic	66-69	Warehouse Express.....	58-61
Fotospeed Distribution	56				

Classified..... 79-81



- 85% Saving on ink costs
- NO increase in printer size
- NO printer modifications
- Fotospeed Ultra 4K pigment ink
- Simple to install
- C/W 30 Sheet Fotospeed A3 trial pack

Fotospeed Tubeless InkFlow Epson R3000



**LIFETIME
GUARANTEE
on cartridges
& chips**

**ONLY
£249.99^{INC VAT}
INC. 125ML
X 9 INKS**



"The overall set-up is the most straightforward inkflow system I have used so far... Gives up to an 85% reduction in cost... Most importantly, however, the system produces prints that match the quality when using Epson's own inks".

Amateur Photographer test 17/03/2012

Download full AP test report... www.fotospeed.com • sales@fotospeed.com • 01249 714 555

Digital Photography

CANON EOS 70 BODY COMP WITH ALL ACCESSORIES	MMT BOWED	\$399.00
CANON EOS 50 BODY COMP WITH ALL ACCESSORIES	MMT BOWED	\$399.00
CANON EOS 50 BODY COMP WITH ALL ACCESSORIES	EXC-A + BOWED	\$645.00
CANON EOS 10 MM COMPLETE (20255 ACTIVATIONS)	MMT BOWED	\$249.00
CANON EOS 40D 10.1 M COMPLETE WITH ALL ACCESS	MMT BOWED	\$2425.00
CANON EOS 40D 10.1 M COMPLETE WITH ALL ACCESS	MMT BOWED	\$249.00
CANON EOS 50D 3.6MM + CAN 18-85 ACCESS	MMT	\$159.00
CANON EOS 450D BODY + BATTERY AND CHARGER	EXC-A + BOWED	\$159.00
CANON POWERSHOT G7 COMPLETE WITH ALL ACCESS	MMT	\$179.00
CANON POWERSHOT G9 COMPLETE WITH CHARGER	EXC-A + BOWED	\$179.00
CANON POWERSHOT G10 COMPLETE ACCESS & CASE	MMT BOWED	\$ NEW \$258.00
CANON POWERSHOT G11 COMPLETE WITH ALL ACCESS	MMT BOWED	\$275.00
CANON 22X SPEEDLIGHT	MMT BOWED	\$59.00
CANON 27X SPEEDLIGHT	MMT BOWED	\$119.00
CANON 420X SPEEDLIGHT	MMT-CASD	\$125.00
CANON 430X SPEEDLIGHT	MMT CASD	\$149.00
CANON 430X SPEEDLIGHT	MMT CASD	\$135.00
CANON 500X SPEEDLIGHT	MMT CASD	\$268.00
CANON 500X SPEEDLIGHT	MMT-CASD	\$245.00
CANON BG-E2 BATT GRP FOR EOS 20D/30/40D	MMT BOWED	\$59.00
CANON BG-E2N BATT GRP FOR EOS 20D/30/40/50D	MMT	\$75.00
CANON BG-E4 BATT GRP FOR EOS 350D/400D	MMT BOWED	\$95.00
CANON BG-E4 BATT GRP FOR EOS 350D	MMT	\$95.00
CANON BG-E4 BATT GRP FOR EOS 350D	MMT	\$95.00
CANON BG-E5 BATT GRP FOR 450D/50D	MMT BOWED	\$75.00
CANON BG-E5 BATT GRP FOR 450D/50D	MMT	\$158.00
CANON BG-E7 BATT GRP FOR TO	MMT BOWED	\$ NEW \$111.00
CANON OFF CAMERA CORD 2	MMT	\$59.00
NIKON D7000 BODY COMPLETE (UNREGISTERED 175 ACT)	MMT BOWED	\$1,586.00
NIKON D7000 BODY WITH ALL ACCESS (ONLY 2000 ACT)	MMT BOWED	\$1,545.00
NIKON D2X BODY COMPLETE WITH ALL ACCESSORIES	MMT BOWED	\$695.00
NIKON D3000 BODY NT COMPLETE + ALL ACCESSORIES	EXC-A + BOWED	\$645.00
NIKON D3000 BODY COMPLETE WITH ALL ACCESSORIES	MMT BOWED	\$425.00
NIKON D3000 BODY WITH ACCESSORIES	EXC-A	\$245.00
NIKON MB-D10 FOR D3000/3000/700	MMT-BOWED	\$199.00
NIKON SB 900 SPEEDLIGHT	MMT BOWED	\$ NEW \$275.00
NIKON SB 30 SPEEDLIGHT	MMT BOWED	\$ NEW \$395.00
NIKON 2850MM 1/4" X 1/8" VIEWING ATTACHMENT	MMT BOWED	\$198.00
NIKON EH-4 C ADAPTER FOR D300/D2X/D3/D300/D3X	MMT BOWED	\$95.00
NIKON EH-5 MOUNT ADAPTOR FOR D300/705/100	MMT BOWED	\$45.00
NIKON MC 36 REMOTE CONTROL	NEW	\$39.00
NIKON SHG FLASH BRACKET	MMT BOWED	\$ NEW \$199.00
NIKON SHG FLASH BRACKET	MMT BOWED	\$ NEW \$159.00
OLYMPUS C-300 + 14-55mm Lens + ALL ACCESSORIES	MMT	\$225.00
OLYMPUS 10-20mm Lens + EX C EXSM FOR OLYMPUS 4/3ds	MMT-HOOD	\$299.00
SIGMA 17mm f2.8 & FINDER ZUKO DIGI MICRO 4/3ds	MMT	\$ NEW \$199.00
OLYMPUS 14 - 45mm f5.6 & ZUKO DIGI MICRO 4/3ds Lens	MMT-HOOD	\$399.00
OLYMPUS 70 - 45mm f5.6 ZUKO DIGI 4/3ds Lens	MMT BOWED	\$265.00
OLYMPUS 14-45mm f5.6 ZUKO DIGI 4/3ds Lens	MMT BOWED	\$149.00
OLYMPUS 14-45mm f5.6 & 2" WIDE ANGLE CONVERTER	MMT BOWED	\$185.00
OLYMPUS 14-45mm f5.6 ZUKO DIGI 4/3ds Lens	MMT BOWED	\$198.00
OLYMPUS 14 - 45mm f5.6 & 1.8" W USC MICRO 4/3ds	MMT	\$ NEW \$159.00
OLYMPUS 45-150mm f5.6 BATTERY GRP FOR E620 BODY	MMT	\$59.00
QUETZ 44 AF40 FLASH FOR OLYMPUS DIGITAL	MMT	\$59.00
PENTAX Q DIGITAL BLACK WITH 1.55mm Lens	MMT BOWED	\$269.00
PENTAX 18 - 55mm f3.5-5.6 AL WHITE REAR RESTANT	MMT BOWED	\$99.00
PHASMOUS 7 - 14mm f1.8 MUX ZOOM MICRO 4/3ds	MMT BOWED	\$ NEW \$745.00
SONY P-SAC-HX100 12.1 Mm X 30.0M CAR. ZEISS Lens	MMT BOWED	\$275.00
SONY ALPHA NEX-5 with 18-55mm & 18mm + ACCESS	MMT BOWED	\$ NEW \$375.00
SONY ALPHA 28 - 75mm f2.8 SAM Lens	MMT BOWED	\$99.00
SONY ALPHA 28 - 400mm f5.6 & 6.5 SAM Lens	MMT BOWED	\$1,175.00
SONY 28mm f2.8 AF18MM SLAM F/F	MMT	\$159.00
SONY 28 - 55mm f3.5-5.6 AF18MM SLAM F/F	MMT BOWED	\$99.00
SONY 18 - 55mm f3.5-5.6 D SLASS FOR SONY	MMT BOWED	\$125.00
SIGMA 2.8 X 90D DC TILDCORR FOR SONY ALPHA	MMT	\$249.00
SIGMA EN 140 HD MICRO FLASH FOR SONY ALPHA	MMT BOWED	\$225.00
SIGMA ALPHA HV-F848M FLASH GUN	MMT CASD	\$145.00

Canon Autofocus, Digital Lenses, Accessories

CANON EOS IV HS BODY + MANUAL	MINT- £475.00
CANON EOS IVHS BODY	MINT-BODED £375.00
CANON EOS IVHS BODY	MINT- £265.00
CANON EOS IVHS	MINT-BODED £265.00
CANON EOS 3 BODY	EXC+ £150.00
CANON EOS 5 BODY	EXC+ £150.00
CANON EOS 3000K BODY	MINT- £30.00
CANON EOS 300N BODY	MINT- £40.00
CANON EF R BODY FELICIA, (SUPER)	MINT- £390.00
CANON 24 - 70mm 1/2 USM / L (NIPPO) LENS	MINT BODED £365.00
CANON 24 - 105mm 1/4 USM / L IMAGE STABILIZER	MINT BODED £745.00
CANON 70 - 200mm 1/4 USM / L IMAGE STABILIZER	MINT BODED AS NEW £790.00
CANON 70 - 200mm 1/4 USM / L IMAGE STABILIZER	MINT- £765.00
CANON 70 - 300mm 1/45.6 USM IMAGE STAB DO LENS	MINT BODED £790.00
CANON 70 - 200mm 2.8 USM / L IMAGE STABILIZER	MINT BODED £1,190.00
CANON 65mm 1/2 USM / L IMAGE STABILIZER	MINT CASD £790.00
CANON 65mm 1/2 USM / L MK I COMPL WITH HOOD	MINT £71.00
CANON 300mm 1/4 USM / L IMAGE STABILIZER	MINT CASD AS NEW £995.00
CANON 300mm 1/4 USM / L IMAGE STABILIZER	MINT £990.00
CANON 400mm 1/5.6 USM / L WITH CASE	MINT-BODED £385.00
CANON 65mm 1/8 USM LENS	MINT BODED AS NEW £265.00
CANON 17 - 85mm 1/45.6 IMAGE STABILIZER	MINT-HOOD £210.00
CANON 18 - 135mm 1/3.5-5.6 EF-S IMAGE STABILIZER	MINT-HOOD £225.00
CANON 20 - 35mm 1/3.5-5 USM	MINT- £785.00
CANON 28 - 80mm 1/3.5-5.6 USM	MINT- £180.00
CANON 28 - 80mm 1/3.5-5.6 AUTOFOCUS	MINT- £40.00
CANON 28 - 105mm 1/3.5-5 USM	MINT BODED £145.00
CANON 28 - 135mm 1/3.5-5 USM IMAGE STAB + HOOD	MINT BODED £240.00
CANON 28 - 200mm 1/3.5-5.6 USM	MINT BODED £290.00
CANON 28 - 105mm 1/45.6 MK II	MINT BODED £390.00
CANON 55 - 200mm 1/45.6 USM MKII	MINT BODED £390.00
CANON 55 - 250mm EF-S 1/45.6 IMAGE STABILIZER	MINT BODED AS NEW £165.00
CANON 70 - 300mm 1/45.6 USM IMAGE STABILIZER	MINT BODED £345.00
CANON 70 - 300mm 1/45.6 USM IMAGE STABILIZER	MINT-HOOD £345.00
CANON 75 - 300mm 1/45.6 USM MK II WITH HOOD	MINT CASD £390.00
CANON 75 - 300mm 1/45.6 USM MK II (LATEST)	MINT BODED AS NEW £165.00
CANON 80 - 200mm 1/45.6 EF MK II	MINT BODED £65.00
CANON 80 - 200mm 1/45.6 EF USM	MINT £380.00
CANON 100 - 300mm 1/45.6 USM	MINT BODED £125.00
CANON EF 28 - EXTENDER MK I	MINT- £275.00
CANON PB 2 BOOSTER FOR EOS 1V/EOSS etc	MINT- £75.00
CANON PB41 BOOSTER FOR EOS 5 etc	EXC £30.00
CANON 540 EF FLASH - INST	MINT CASD £380.00
CANON 540 EF FLASH - INST	MINT BODED £390.00
CANON 420 EF FLASH	MINT CASD £40.00
CANON ANGLE FLUORER B	MINT BODED £390.00

CANON RS 80N3 REMOTE RELEASE	MINT BOXED £35.00
CANON TC 80N3 REMOTE CONTROLLER.....	MINT BOXED £25.00

SHION 135	TRANSAMER AND RECEIVER	MINI	1145.00
SHION 15mm	22 x 12.6 D5 FISHEYE LENS (LATEST)	MINI BOWD	AS NEW
SHION 20mm	11 x 8.2 D5 ASPHERIC RF (LATEST)	MINI BOWD	3379.00
SHION 20mm	11 x 8.2 D5 ASPHERIC RF (LATEST)	MINI	CASD 3335.00
SHION 24mm	17 x 12.6 D5 HSM ASPHERICAL	MINI	+ BOD 2980.00
SHION 27 - 35mm	2.8 x 4 D5 HSM ASPHERICAL	MINI	BOD 1180.00
SHION 27 - 35mm	2.8 x 4 D5 HSM ASPHERICAL	MINI BOWD	1180.00
SHION 17 - 35mm	2.8 x 4.5 D5 MACRO SLD GLASS	MINI BOWD	1180.00
SHION 18 - 125mm	18.5 x 6.5 D5 OS HSM LATEST	MINI CASHD	1180.00
SHION 18 - 125mm	15.5 x 6.5 D5 MACRO + HOOD	MINI	390.00
SHION 24 - 70mm	7.2 x 8 D5 MACRO + HOOD	MINI	CASD 1425.00
SHION 70 - 200mm	8.2 x 8 D5 HSM APFO	MINI	BOWD 1480.00
SHION 70 - 200mm	8.2 x 8 D5 HSM MACRO	MINI	BOWD 1480.00
SHION 70 - 200mm	8.2 x 8 D5 HSM MACRO	MINI	BOWD 1480.00
SHION 120 - 400mm	12.5 x 12.5 D5 XH OS + FOCUS LENS	MINI	BOWD 2400.00
TAMRON 17 - 35mm	2.8 x 4.5 D5 XH OS + FOCUS LENS	MINI	BOWD 2400.00
TAMRON 20 - 300mm	14.5 x 6 D5 D5	MINI	BOWD 2900.00
TAMRON 10 - 17mm	15.5 x 4.5 D5 D5 LENS (LATEST)	MINI	3380.00

Contax 'G' Compacts & SLR & Ricoh

CONATX G1 BODY	MINT	\$175.00
CONATX TIT TITANIUM COMPACT + LEATHER CASE	MINT Cased	\$399.00
CONATX 25mm 12.8 BIOGON FOR G	MINT	\$265.00
CONATX 90mm 12.8 SGN 6 FILTER + CONATX HOLD	MINT BOXED	\$145.00
CONATX 90mm 12.8 SGNAR "G"	MINT	\$199.00
CONATX TLA 200 FLASH FOR G1/62	MINT Cased	\$99.00
CONATX ALFA BODY (SUPERB, STRAP, INSTRUCTIONS)	MINT BOXED	\$269.00
CONATX ST BODY	EXC+++	\$269.00
CONATX ALFA BODY (STRAP INSTRUCTIONS)		
CONATX FF VASHICA 25mm 12.8 SUPERB CONATX	MINT	\$85.00
CONATX 65mm 11.4 PLANNER MM	MINT	\$495.00
CONATX TLA 220 FLASH	MINT	\$95.00
CONATX MILITAR 11.4 TELECONVERTER	NEW	\$225.00

Leica 'M', 'R' & Screw & Binoculars

LECA M6 ITL BODY 0.72 CHROME	MNT BOKED	£1,389.00
LECA M6 ITL BODY (SUPERIOR CONDITION)	MNT	£575.00
LECA M6 BODY A CASE	EXC++	£785.00
LECA 15mm 12 ELUMAR CHROME	MNT CASED	£445.00
LECA 15mm 12 ELUMAR CHROME ASPHERIC + HEADST	MNT BOKED	£1,695.00
LECA 15mm 12.5 ELUMAR CHROME - A LATEST VERSION	MNT-HOOD	£695.00
LECA 15mm 12.5 ELUMAR M (LATEST LENS) 6 BIT	MNT BOKED	AS NEW £245.00
LECA 15mm 14 ELUMAR CHROME M MOUNT	MNT M IN KEYSER	£118.00
LECA 15mm 14.5 HKTOR - H MOUNT	EXC++	£390.00
LECA 15mm 12.8 ELUMAR M FOR M3	MNT	£345.00
LECA 15mm 13.5 ELUMAR SCREW	MNT	£365.00
LECA 15cm 75 ELUMAR COIL SCREW	MNT	£299.00
LECA 15cm 75 ELUMAR COIL SCREW + M MOUNT	MNT	£299.00
LECA 15cm 75 ELUMAR COIL SCREW + R MOUNT	MNT	£299.00
LECA 15cm 14 ELUMAR CHROME SCREW	MNT	£299.00
LECA 15cm 14 ELUMAR CHROME SCREW	MNT M IN KEYSER	£118.00
LECA 15cm 14 HEAD + 16467 FOCUS MOUNT FOR VISO	MNT	£199.00
LECA 15mm 14.5 HKTOR - H MOUNT SCREW	EXC++	£390.00
LECA SP20 FLASH + CASE	MNT BOKED	£280.00
LECA SP20 FLASH	MNT	£179.00
LECA SP20 FLASH COMPLETE WITH ACCESSORIES	MNT BOKED	£199.00
LECA EPC FLASH CASE (14500) FOR M6/MULTIM7	MNT	£199.00
LECAPLX 85 BODY CHROME	MNT-BOKED	£299.00
LECA 25mm 14 SUPER ANGLON R	MNT-BOKED	£299.00
LECA 25mm 14 SUPER ANGLON R R/M UNUS'D	MNT BOKED	AS NEW
LECA 25mm 12.8 M3APO-ELUMAR R 3 CM + 1:1 ADAPTOR	MNT	£565.00
LECA 10mm 14 ELUMAR R 3 CM	EXC++	£345.00
LECA 28 - 70mm 13.5/45 VARIO ELUMAR RMT	MNT BOKED	AS NEW £445.00
LECA 28 - 70mm 13.5/45 VARIO ELUMAR RMT	MNT	£369.00
LECA 28 - 70mm 13.5/45 VARIO ELUMAR R	EXC++	£299.00
LECA 70 - 210mm 14 VARIO ELUMAR R	EXC++	£299.00
LECA REMOTE CONTROL UNIT	MNT BOKED	AS NEW £1,665.00
LECA DUO 8 x 12 + 42 EL BROCULARS GREEN + CASE	MNT BOKED	£1,165.00
LECA 8 x 42 ULTRADU HO (LATEST LENS) UNUSED	MNT BOKED	AS NEW
LECA 8 x 42 ULTRADU HO BROCULARS (UNUSED)	MNT BOKED	AS NEW
CHOWN 7 x 35 ELUMAR CHROME 1960 SLIGHT BRIGHT	EXC++	£345.00
ZEISS 10 x 35 BIPROCT BROCULARS + CASE	MNT	£125.00
MNIX 18 x 20 BIPROCT BROCULARS	MNT CASED	£265.00
SHWAROSKY 45 HD 50/250 + 20-60 APERTURE	MNT BOKED	AS NEW £289.00
LECA PRO-TELE 75 HD ANZED + 25-50 APFEECE	MNT BOKED	AS NEW £1,799.00

Voigtlander Screw & Bayonet for Leica M etc

VOITGLANDER 15mm 14.5 S/W HELIAR ASP + FDR SILVER	MINT BOXED AS NEW	£285.00
Nikon FT VOITGLANDER 20mm 13.5 COLO R SKOPAR SL R	MINT BOXED AS NEW	£345.00
VOITGLANDER 25mm 14 SWINSHOT SKOPAR + FINDER	MINT	£279.00
VOITGLANDER 25mm 11.8 COLO R SKOPAR + FINDER	MINT	£285.00
VOITGLANDER 28mm 11.8 COLO R + HOOD	MINT BOXED	£365.00
VOITGLANDER 50mm 11.5 NIKON HELIAR + HOOD	MINT	£375.00
VOITGLANDER 75mm 12.5 COLO R ASPHC MC CHROME	MINT	£275.00
VOITGLANDER 75mm 11.8 HELIAR CLASS M M MOUNT MINT BOXED AS NEW	£475.00	
VOITGLANDER 90mm 13.5 AP LOUATH BLK	MINT	£235.00
VOITGLANDER BESSA VINDER / GRIP FOR F2 R2	MINT	£115.00
VOITGLANDER ANGLE FINDER + 15.1 25mm ADAPTORS	MINT BOXED AS NEW	£225.00

Medium & Large Format

BROMICA RF 45mm 14 ZEIZANION FOR 645 RF + FINDER	MMT CASED 2485.00
BROMICA RF 45mm 14 ZEIZANION FOR 645	MMT CASED 2172.00
BROMICA ETRES-300 120 BAC	EXC + = 350.00
BROMICA 100mm 14 MACRO ZEIZANION PE	MMT 2275.00
BROMICA 105mm 14.5 ZEIZANION MACRO PE T-1	MMT BOVED 2980.00
BROMICA 150mm 13.5 ZEIZANION E MC	MMT BOVED 2149.00
BROMICA 150mm 13.5 ZEIZANION E MC	MMT 2129.00
BROMICA 150mm 14 E	MMT 2172.00
BROMICA 150mm 14 E	MMT 2300.00
BROMICA ETES 120 BAC	EXC + = 320.00
BROMICA ETES 120 BAC	MMT 288.00
BROMICA ETES 120 BAC	MMT 279.00
BROMICA PLAIN PRISM FOR ETRES/ETRS	MMT CASED 268.00
BROMICA AEI PRISM FINDER	MMT 238.00
BROMICA 50mm 13.5 ZEIZANION S	EXC++ = 2116.00
BROMICA 105mm 14 MACRO ZEIZANION PE	MMT CASED 2485.00
BROMICA 150mm 13.5 ZEIZANION S	MMT 2380.00
BROMICA S24 120 BAC	MMT BOVED 2980.00
CONTO MPF-2 POLAROID BACK FOR CONTO 645	NEW 125.00
FULL GR 670 MK II C/40 90mm 13.5 LEIS	MMT BOVED 2575.00
MANVIA 150mm 14.5 + HDS FOR MANVIA 770L	MMT 2375.00
MANVIA 150mm 14.5 SEIGOR 7 + HDS FOR MANVIA 770L	MMT 2375.00
MANVIA 150mm 14.5 FOR RZ	MMT 2380.00
MANVIA 180mm 14.5 SEIGOR 7 + FOR RZ	MMT 2190.00
MANVIA 250mm 14.5 FUS FOR RZ	MMT 2150.00

MAMMA 150mm 13.5 A/F FOR 645 A/F.....

MAMMA 210mm 14 SE FOR C FOR 645	MINT CASED £195.00
MAMMA RZ 67 PRO BACK	MINT- £69.00
MAMMA RZ 67 PRO II BACK	MINT- £79.00
MAMMA RZ 67 POLAROID BACK	MINT- £75.00
MAMMA 220 BACK FOR RB 67	MINT BOXED £95.00
PENTAX 55mm 13.5 TAKUMAR SMC FOR 6x7	MINT- £299.00
PENTAX 55mm 12.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 150mm 13.5 FOR PENTAX 645	MINT BOXED £199.00

Hasselblad

HASSELBLOK 503 G OLD SUPREME RARE ONLY 500		MMT BOWED UNUSED \$4,995.00
HASSELBLOK 90mm 14 F FOR XPM		MMT-N KEPPER C3800
HASSELBLOK 503 CF 90mm OF + BACK + VLF		EXC - 1 \$3,980.00
HASSELBLOK 500mm 14 F + AT12 BLACK		EXC - 2 \$900.00
HASSELBLOK 40mm 14 F CF		MMT BOWED
HASSELBLOK 50mm 14 F CF DIAGONAL + HOOD + FILTER		MMT BOWED AS NEW \$4,995.00
HASSELBLOK 120mm 14 F CF MOKADO PLAVAR LENS		MMT-BOWED \$960.00
HASSELBLOK 150mm 14 SONNAR CF		MMT \$490.00
HASSELBLOK 150mm 14 SONNAR CF		EXC ++ \$690.00
HASSELBLOK 140mm VINDER + REMOTE		
HASSELBLOK PLAIN PRISM		EXC \$750.00
HASSELBLOK 120mm PM PRISM		MMT \$1,190.00
HASSELBLOK 500X500 VLF BLACK		MMT \$1,192.00
HASSELBLOK EXTENSION TUBE 16 F		MMT - 175.00

Nikon Auto-Focus, Digital Lenses & Accessories

MINION FS BODY	MNT £475.00
MINION FS BODY	MNT- £396.00
MINION F4 BODY	EXC+ £225.00
MINION F80 BODY + MB 10 GRP	EXC- £196.00
MINION F55 BODY	MNT-BODED £38.00
MINION FT VOLT/UNDER 20mm (3.5cm) SKOPAR S. II	MNT BODED AS NEW £345.00
MINION 24mm 12.8 AF	MNT- £196.00
MINION 25mm 12.8 AF	MNT- £198.00
MINION 25mm 12.8 AF	MNT £148.00
MINION 35mm 11.4 "D"	MNT- BODED £356.00
MINION 60mm 12.8 AF "D" MACRO HUKOR + HOD	EXC+ £246.00
MINION 60mm 12.8 AF "D" MACRO HUKOR	MNT-BODED £396.00
MINION 85mm 11.4 AF "D" (SLIGHT MARK ON OPTICS)	MNT-BODED £575.00
MINION 12- 24mm 14 "D" EX-DF AF-S	MNT BODED £596.00
MINION 16- 85mm 13.5/5.5 "F" ED DX S-V R REDUCTION	MNT BODED AS NEW £365.00
MINION 17- 35mm 12.8 IF ED AF-S	MNT BODED AS NEW £366.00
MINION 17- 35mm 12.8 IF ED AF-S + HOD + CASE	MNT BODED AS NEW £396.00
MINION 18- 55mm 13.5/5.5 "F" ED AF	MNT-BODED £396.00
MINION 18- 55mm 13.5/5.5 VIBRATION REDUCTION	MNT BODED £385.00
MINION 18- 70mm 13.5/5.5 "F" ED AF-S DX	EXC+ £125.00
MINION 18- 200mm 13.5/5.6 "D" EX-DF AF-S	MNT-BODED £425.00
MINION 20- 35mm 12.8 "F" IF AF	EXC+ +CASD £475.00
MINION 24- 55mm 13.5/5.5 AF	MNT £396.00
MINION 24- 55mm 12.8/4 AF "D" + HOD (SUPERB LENS)	MNT £175.00
MINION 24- 135mm 13.5/5.6 AF "F" + HOD	MNT £148.00
MINION 28- 100 13.5/5.6 "G" AF	MNT £396.00
MINION 28- 105mm 13.5/4.5 AF "D" MACRO	MNT £125.00
MINION 35- 105mm 13.5/4.5 AF "D" + HOD	MNT £125.00
MINION 35- 135mm 13.5/5.5 AF 20MM	MNT- £175.00
MINION 55- 200mm 14.5/6 "G" DX IF ED AF-S	MNT-BODED £136.00
MINION 70- 300mm 14.5/5.6 "G" AF	MNT- £96.00

NIKON 80 - 200mm f2.8 A/F IF - ED (LATEST 2 TOUCH) MINT BOXED AS NEW £668.00

NT 120 - 40000 1/2" PIP - 1" VORSEKIN REDUCER	MMT BORED 338.00
UNION 20 1/2" 5-F TELECONVERTER	MMT BORED 338.00
UNION 20 1/2" 5-F TELECONVERTER	MMT BORED AS VIEW 2342.00
UNION D20 ACTION FINDER FOR UNION 4/5" F	MMT 1195.00
UNION 20 1/2" 5-F TELECONVERTER	MMT 1195.00
TELEKONVERTER 2.0 PRO 300 D TELECONVERTER	MMT 1310.00
UNION MB-10 BATTERY GRID FOR 960/90	MMT 138.00
UNION 38 21/2" MICRO FLUSH INT RING FLASH + AS14	MMT-CASSED 1125.00
UNION 38 21/2" FLUSH	MMT BORED 445.00
UNION 38 21/2" FLUSH	MMT 238.00
UNION 38 21/2" FLUSH	EXC++ + CASSED 350.00
JESSOPS 2X EXTENDER HONK FIT	MMT CASSED 375.00
SGSMA 1 1/4 EX TELECONVERTER	MMT 1215.00
SGSMA 20mm 11.8 EX DG RF ASPHERICAL (LATEST)	MMT 3315.00
SGSMA 25mm 12.8 EX DG MACRO	MMT BORED 1990.00
SGSMA 15 - 30mm 3.5/4.5 D.0 ASPHERICAL	EXC++ 2225.00
SGSMA 15 - 30mm 3.5/4.5 D.0 ASPHERICAL	MMT BORED 1990.00
SGSMA 15 - 30mm 3.2/4.8 EX ASPHERICAL	MMT 1195.00
SGSMA 15 - 30mm 3.2/4.8 EX ASPHERICAL	MMT BORED AS VIEW 2342.00
SGSMA 10 - 20mm 2.8 D.0 HSM MACRO SLD GLASS	MMT BORED AS VIEW 2165.00
SGSMA 10 - 20mm 2.8 D.0 HSM MACRO SLD GLASS	MMT BORED AS VIEW 1195.00
SGSMA 20 - 135mm 3.8/5.6 D.0 ASPHERICAL	MMT + HODD 1380.00
SGSMA 20 - 20mm 3.5/5.6 D.0 3"	MMT 339.00
SGSMA 35 - 200mm 4.5/6.4 D.0 HSM	MMT BORED 338.00
TAMRON 35 - 200mm 14/5.6 D.0 MACRO IN L	MMT BORED 338.00
TAMRON 70 - 300mm 14/5.6 D.0 MACRO IN L	MMT BORED AS VIEW 2365.00
TAMRON 70 - 300mm 14/5.6 D.0 EX (LATEST)	MMT 338.00
TOHOKU 12 - 36mm 14/5.6 D.0 EX (LATEST)	MMT BORED 338.00

Nikon Manual

NIKON F3 HP TITANIUM CHAMPION	EXC+ \$279.00
NIKON F3 HP BODY WITH MF 14 DATABACK	MINT- \$345.00
NIKON F3 HP BODY	MINT- \$299.00
NIKON F3 BODY COMPLETE WITH M54 DRIVE	EXC+ \$285.00
NIKON F3 BODY ONLY LIGHT SIGNS OF USE	EXC+ \$289.00
NIKON F3 BODY ONLY	EXC+ \$289.00
NIKON F2 PHOTOGRAPH CHROME PAPER COLLECTION	MINT BOKED \$485.00
NIKON F2A ZOOM CHROME - MOUNTED READY CASE CF27	MINT \$299.00
NIKON FE CHROME BODY	EXC+ \$115.00
NIKON FE BLACK BODY	EXC \$75.00
Nikon 15mm 1/3.5 AS FISHEYE COMPLETE WITH FILTERS	MINT \$575.00
Nikon 16mm 1/2.8 AS FISHEYE COMPLETE WITH FILTERS	MINT \$475.00
Nikon 18mm 1/4.5 + 50mm FILTER + HOOD (VERY RARE)	MINT AS NEW \$1675.00
NIKONES 22mm 1/4.5 NIKKOR + F40	MINT \$485.00
NIKON F1 VANGUARD 28mm 1/5.5 ZOOM OR SHOPAR SL II	MINT BOKED AS NEW \$345.00
Nikon 20mm 1/2.8 AS	MINT \$275.00
Nikon 22mm 1/2.8 AS (SUPERB QUALITY LENS)	EXC \$395.00
Nikon 24mm 1/2.8 AS (ONE OF THE BEST EVER)	MINT BOKED \$245.00
NIKON PC NIKKOR 28mm 1/4	MINT CAVED \$365.00
Nikon 35mm 1/2.8 PC PERSPECTIVE CONTROL	MINT \$545.00
Nikon 35mm 1/2.8 PC PERSPECTIVE CONTROL	EXC+ \$325.00
Nikon 45mm 1/2.8 GAI NIKKOR	MINT- \$225.00
Nikon 50mm 1.8 AS	MINT \$79.00
Nikon 55mm 1/2.8 MICRO NIKKOR A.S.	MINT- \$165.00
Nikon 55mm 1/2.8 MICRO NIKKOR A.S.	MINT BOKED \$225.00
Nikon 55mm 1/3.5 NIKKOR PC, MICRO	MINT \$39.00
Nikon 55mm 1/2.8 AS	MINT \$295.00
Nikon 105mm 1/1.8 AS	MINT CAVED \$475.00
Nikon 105mm 1/1.8 AS	EXC+ \$399.00
Nikon 105mm 1/2.5 AS (SUPERB LENS)	MINT \$179.00
Nikon 105mm 1/4 AS MICRO NIKKOR	MINT \$275.00
Nikon 180mm 1/2.8 NIKKOR P	MINT-CAVED \$225.00
Nikon 200mm 1/4 MICRO NIKKOR AS (SUPERB SHARP LENS)	MINT BOKED \$375.00
Nikon 300mm 1/4.5 SUPERB SHARP LENS	MINT \$195.00
Nikon 300mm 1/4.5 NIKKOR R (SUPERB CONDITION)	MINT \$295.00
Nikon 300mm 1/4.5 NIKKOR R COMP WITH ALL FILTERS	MINT BOKED \$365.00
Nikon 600mm 1/4 ED IF TELEPHOTO AND FLUENT CASE	EXC- \$1.795.00
Nikon 28 - 50mm 1/3.5 AS + HOOD	MINT- \$195.00
Nikon 28 - 85mm 1/3.5-4.5 AS ZOOM NIKKOR	MINT- \$275.00
Nikon 35 - 105mm 1/3.5-4.5 AS	EXC+ \$119.00
Nikon 35 - 105mm 1/3.5-4.5 AS	EXC+ \$119.00
Nikon 35 - 200mm 1/3.5-4.5 AS	MINT- \$195.00
Nikon 43 - 95mm 1/3.5 AS ZOOM	MINT \$99.00
Nikon 48 - 200mm F4.4	MINT \$195.00
Nikon 50 - 200mm 1/4.5 AS	MINT-CAVED \$175.00
Nikon MF-250 BACK FOR F27 WITH 2 CASS AND WINDER	MINT BOKED \$495.00
NIKON M2A DRIVE FOR F3/F3.5/F3.6	MINT \$175.00
NIKON M1/2 MOTOR DRIVE FOR FM3A/FM2/F2.8/F2.8/F2.8	EXC+ \$65.00
Nikon PK13 AUTO EXTENSION RINGS	MINT BOKED \$95.00
Nikon PK11 AUTO EXTENSION RINGS	MINT \$125.00
Nikon TC 146 TELECONVERTER AS	EXC+ \$39.00
Nikon TC 16A TELECONVERTER AS	MINT \$79.00
NIKON TC 200 CONVERTER	MINT \$99.00
NIKON TC 300 CONVERTER	MINT \$99.00
NIKON TC 300 FLASH FOR F3/F3.6/FM3.6/FM3.6	MINT BOKED AS NEW \$195.00
Nikon SB 16 FLASH	MINT BOKED \$49.00
Nikon DWA 6 HIGH MAGNIFICATION FINDER FOR F3	MINT BOKED \$159.00
TAMRON 90mm 1/2.8 MACRO NIKKOR MOUNT	MINT \$119.00

Olympus Manual

OLYMPUS OM11 BODY	EXC + BOKED £245.00
OLYMPUS OM11 BLACK COMPLETE WITH WINDER II	MINT- £225.00
OLYMPUS OM11 BLACK + WINDER II	EXC- £90.00
OLYMPUS OM11 BODY CHROME + CASE	MINT- £110.00
OLYMPUS OM11 BODY CHROME	EXC+ £90.00
OLYMPUS OM12 SPOT BLACK	EXC- £90.00
OLYMPUS OM12 BODY CHROME	MINT-BOKED £140.00
OLYMPUS 20mm f2 ZUKU	MINT- £225.00
OLYMPUS 28mm f3.5 ZUKU	MINT- £40.00
OLYMPUS 50mm f1.8 ZUKU	MINT- £60.00
OLYMPUS 50mm f3.5 MACRO	MINT CASHED £180.00
OLYMPUS 50mm f4 MACRO	MINT- £275.00
OLYMPUS 200mm f4 MACRO	MINT-CASHED £70.00
OLYMPUS 300mm F4.5 + TRIPOD COLLAR	EXC+ CASHED £170.00
OLYMPUS 35 - 70mm f3.5/4.5 ZUKU	MINT £60.00
OLYMPUS 35 - 70mm f4 ZUKU	MINT £30.00
OLYMPUS 75 - 150mm f5.6 ZUKU	MINT £70.00
OLYMPUS CONVERTER A	MINT £50.00
OLYMPUS T20 FLASH	EXC+ CASHED £20.00
OLYMPUS T20 FLASH	EXC+ £45.00
OLYMPUS F280 FLASH	MINT CASHED £30.00
OLYMPUS EXTENSION TUBES 7mm, 14mm, 25mm	MINT- £60.00
OLYMPUS VARMAGNIFLASH	MINT £70.00

ELPHOROMER D Lite & Studio Kit comp with 2 x 400 heads, 2 softboxes, 2 sync cables, 2 stands, with all cables & a snoot + grid. Outfit as new case & 2 manuals.

EUNCHROME D Lite 4 Studio Kit comp with 2 x 400 heads, 2 softboxes, 2 sync cables, 2 stands, with all cables and a snoot + grid. Outfit is as new cased & manuals. **MINI \$265.00**

wanted...

We urgently require your used photographic equipment. We have customers waiting for: Nikon, Canon, Leica, Contax, Bronica, Hasselblad and most other makes of camera lenses, accessories, binoculars and collectables.

We will buy for cash from you, or we are happy to sell on your behalf on a commission basis. Best prices paid. We can arrange collection and even call and collect and pay on the spot if necessary anywhere in the UK.



wex
photographic
warehouse express

Voted Best Online Retailer 2002-2011
Best Specialist Retailer 2010-2011
Good Service Award Gold Winner 2011-2012

PROFESSIONAL Dealer



Nikon J1
10.1 megapixels
60.0 fps
1080p movie mode
£50 CASHBACK*
Nikon 1: J1 From £428.90
J1 + 10-30mm **£378.90 Inc Cashback***
J1 + 10mm **£429 Inc Cashback***
J1 + 10-30mm + 30-110mm **£499 Inc Cashback***

Nikon J1 Cashback* ends 30.04.12

Nikon V1



Nikon V1
10.1 megapixels
60.0 fps
1080p movie mode
£50 CASHBACK*
Nikon 1: V1 From £653.90
V1 + 10-30mm **£603.90 Inc Cashback***
V1 + 10mm **£725**
V1 + 10-30mm + 30-110mm **£734.50 Inc Cashback***

Nikon V1 Cashback* ends 30.04.12

Nikon D5100



Nikon D5100
16.2 megapixels
4.0 fps
1080p movie mode
SAVE UP TO £171 ON RRP
D5100 From £528
D5100 Body RRP £669.99 **£528**
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £779.99 **£608**
D5100 + 18-55mm VR + 55-200mm **£794.99**

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ 'Ideal for holidays', 'versatile' *London - Surrey*

Nikon D300s



Nikon D300s
12.3 megapixels
7.0 fps
720p movie mode
SAVE £400 ON RRP
D300s From £1099
D300s Body RRP £1499.99 **£1099**
RECOMMENDED D300s ACCESSORIES:
Nikon EN EL3e Lithium Ion Battery **£54.95**
Nikon MB D10 Battery Grip **£279**

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ 'The perfect combo for a Prosumer' *Adrian - Bristol*

Nikon D800 & D800E
• Full Frame FX Format CMOS Sensor
• 36.3 Megapixels
• Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
• ISO 50-25,600
NEW! D800 Body £2399
NEW! D800E Body £2499
Save 10% on a MB-D12 Battery Grip when you purchase a D800 or D800E!!
RECOMMENDED D800/D800E ACCESSORIES:
Nikon MB-D12 Battery Grip **£379**
(£341.10 when you purchase with a D800 or D800E)
Nikon MC-36 Remote Control **£129.95**
Nikon EN EL15 Battery Pack **£59**
NEW! D800 Body PRE-ORDER From £2399

Nikon D3x



Nikon D3x
24.5 megapixels
7.0 fps
full frame CMOS sensor
D3x From £5039
D3x Body **£5039**
CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets' *Peterborough - Kent*
Nikon Capture NX2 £132.99
Nikon Capture NX2 Upgrade (Capture NX required) **£81.99**

Nikon D4



Nikon D4
16.2 megapixels
11.0 fps
full frame CMOS sensor
NEW! D4 From £4799
D4 Body **£4799**
RECOMMENDED D4 ACCESSORIES:
Nikon AN-DC7 Strap **£24.99**
Nikon MC-36 Remote Control **£129.95**
Nikon EN EL18 Battery Pack **£129**
Nikon SB910 Speedlight **£369**
Nikon ME-1 Stereo Microphone **£99.99**
Nikon GP-1 GPS Module **£199.95**
Nikon WT-5 Wireless Transmitter **£649**

SONY



NEX-5N Silver or Black
16.1 megapixels
10.0 fps
NEX-5N Body £449
NEX-5N + 18-55mm **£509**
NEX-5N + 16mm + 18-55mm **£599**
NEX-5N + 18-55mm + 55-210mm **£749**



NEX-7 Black
24.3 megapixels
10.0 fps
NOW IN STOCK!
NEW! NEX-7 Body (Black) £995
NEW! NEX-7 + 18-55mm (Black) £1125

A77



A77 DSLT From £998
A77 Body **£998**
A77 + 16-50mm RRP £1599 **£1499**
RECOMMENDED ACCESSORIES:
Sony VG-C77AM Vertical Battery Grip **£279**
Sony NP-FM500H Battery **£68**

Panasonic



GF3 Red, Black or White
12.1 megapixels
3.5 fps
1080i movie mode
GF3 From £299.95
GF3 Body (Black) **£299.95**
GF3 + 14mm (Black or White) **£409**
GF3 + 14-42mm **£373**
GF3X + 14-42mm (Black or White) **£529**

G3



G3
16.0 megapixels
4.0 fps
1080i movie mode
G3 From £409
G3 Body (Black) **£409**
G3 + 14-42mm **£469**
G3 + 14-42mm + 45-200mm **£679.95**

GX1 Black or Silver



GX1
16.0 megapixels
20.0 fps
1080p movie mode
GX1 From £449
GX1 Body **£449**
GX1 + 14-42mm (Black) **£479**
GX1 + 14-42mm Power Zoom Lens (Black or Silver) **£599**

OLYMPUS



E-P3 White, Silver or Black
12.3 megapixels
3.0 fps
1080i movie mode
E-P3 Body £599
E-P3 + 14-42mm f3.5-5.6 ED **£679**
E-P3 + 17mm f2.8 Pancake **£689**
E-P3 + 14-42mm f3.5-5.6 ED + 40-150mm f4.0-5.6 ED **£799**
E-P3 + 14-150mm f4.0-5.6 ED **£939**
E-PM1 + 14-42mm II **£356**
E-PM1 + 14-42mm II + 40-150mm **£479**
RECOMMENDED ACCESSORY
VF-3 Silver External Electronic Viewfinder **£179.99**

OM-D E-M5



OM-D E-M5 Silver or Black
12.3 megapixels
5.0 fps
720p movie mode
NEW! E-M5 PRE-ORDER NOW!
NEW! E-M5 Body £999
NEW! E-M5 + 12-50mm £1149
Olympus Digital SLR
E-5 Body **£1338**

SIGMA



SD15
14.1 megapixels
3.0 fps
SD15 Body £584.99
RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release **£24.99**
Sigma RS31 Remote Control **£24.99**
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card **£39**
Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£209.99**
NEW! SD1 Merrill Body £1839

PENTAX



K-01
16.0 megapixels
6.0 fps
1080p movie mode
NEW! K-01 From £629
NEW! K-01 Body **£599**
NEW! K-01 + 40mm **£679**
NEW! K-01 + 18-55mm **£679**
K-5 Body **£698**
K-5 + 18-55mm **£749**
K-5 + 18-55mm + 50-200mm **£899**
K-5 + 18-135mm **£1069**

FUJIFILM



NEW! X-Pro1 £1429
• Hybrid Optical/Electronic Viewfinder optimizes magnification according to the mounted lens
• APS-C 16M "X-Trans CMOS" Sensor tackles moiré at its root cause
NEW! X-Pro 1 PRE-ORDER £1429

01603 208761
 advice line: 01603 208302
 call us Mon-Fri 8am-7pm
 or visit our website at www.wex.co.uk

Canon EOS 1100D 18.0 megapixels 3.7 fps 1080p movie mode

Canon EOS 600D 18.0 megapixels 3.7 fps 1080p movie mode

+ FREE Photo Experience pack worth £129**

+ FREE Photo Experience pack worth £179**

1100D Body RRP £419 **£305**
1100D + 18-55mm f3.5-5.6 IS II RRP £499 **£384**

600D Body RRP £534
600D + 18-55mm f3.5-5.6 IS II RRP £596 **£596**
600D + 18-135mm f3.5-5.6 IS RRP £761 **£761**
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II RRP £809 **£809**

CUSTOMER REVIEW: 1100D + 18-55mm II
 ★★★★★ 'Great for a novice looking to improve'
 Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS
 ★★★★★ 'An excellent product'
 Whirelton - Suffolk

Canon EOS 550D 18.0 megapixels 3.7 fps 1080p movie mode

+ FREE Photo Experience pack worth £129**

550D From **£465**

550D Body RRP £799.99 **£465**
550D + 18-55mm f3.5-5.6 IS RRP £899.99 **£538**
550D + 18-135mm f3.5-5.6 IS RRP £1099.99 **£688**
550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS RRP £1199.99 **£729**

CUSTOMER REVIEW: 550D + 18-55mm IS
 ★★★★★ 'Amazing video image'
 Rob - Norwich

Canon EOS 60D 18.0 megapixels 5.3 fps 1080p movie mode

+ FREE Photo Experience pack worth £229**

60D From **£778**

60D Body RRP £1049.99 **£778**
60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£849**
60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£969**
60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£995**
60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1539**

CUSTOMER REVIEW: 60D Body
 ★★★★★ 'Wow, an amazing camera'
 Adrian - UK

Canon EOS 7D 18.0 megapixels 8.0 fps 1080p movie mode

7D Body **£1098**

7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1347**
7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 **£1698**
7D + 70-300mm L IS USM RRP £2899.99 **£2220**

CUSTOMER REVIEW: 7D + 15-85mm
 ★★★★★ 'Probably the best APS-C DSLR around'
 Shuggie - Scotland

Canon NEW! EOS 5D Mark III

• 61 point AF with 41 cross type sensors
 • ISO standard: 100-25,600 (expandable from 50-102,400)

5D Mark III Body **£2999**
5D Mark III + 24-105mm f4.0 L IS USM **£3589**
5D Mark III + 24-70mm f2.8 L USM II **£5298**

5D Mark III RECOMMENDED ACCESSORIES:
 Canon GP-E2 GPS Receiver **£299**
 Canon ST-E3-RT Speedlite Transmitter **£309**
 Canon BG-E11 Battery Grip **£329**
 Canon 600EX Flashgun From **£639**
 Canon WFT-E7B Wireless Transmitter **£789**

5D Mark II Body **£1667**
5D Mark II + 24-105mm f4.0 L IS USM **£2257**

NEW! 5D Mark III **PRE-ORDER From £2999**

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★
 There are currently over 7000 product reviews on our site - visit us today to read what our customers think of the products we sell!

CUSTOMER REVIEW: 5D Mark II + 24-105mm f4.0 L IS USM
 ★★★★★ 'Awesome IQ and ISO Performance'
 JDAstrolington - Cheshire

Canon 1D Mark IV 16.1 megapixels 10.0 fps 1080p movie mode

Canon 1D X 18.1 megapixels 12.0 fps full frame CMOS sensor

1D Mk IV From **£3492**

NEW! 1D X Body PRE-ORDER **£5299**

CUSTOMER REVIEW: 1D Mark IV Body
 ★★★★★ 'Stunning camera'
 Zurg - South Wales

Memory Cards

SanDisk Extreme Pro: 95MB/s SDHC
 8GB **£39**
 16GB **£59**
 32GB **£99**
 64GB SDXC **£199**

SanDisk Extreme: 400x UDMA C/Flash
 8GB **£49**
 16GB **£79**
 32GB **£139**

SanDisk Extreme Pro: 600x UDMA C/Flash
 16GB **£129**
 32GB **£229**
 64GB **£419**

Eye-Fi Card with Adapter
 4GB **£39.95**
 8GB **£59.95**

SanDisk ImageMate USB 3.0 12-in-1 Reader
 White **£29.95**

SONY

NEW! Sony XQD™ Memory Card: 125MB/s XQD
 16GB PRE-ORDER **£145**
 32GB PRE-ORDER **£229**

NEW! Sony XQD™ Readers:
 XQD Card USB 3.0 Reader PRE-ORDER **£49**
 XQD Express Card Adapter PRE-ORDER **£79**

Lexar

Lexar Professional: 133x SDHC
 8GB **£29**
 16GB **£49**
 32GB **£94**
 64GB **£139**
 128GB SDXC **£199**

400x UDMA C/Flash
 8GB **£49**
 16GB **£79**
 32GB **£149**

600x UDMA C/Flash
 8GB **£64**
 16GB **£129**
 32GB **£229**

NEW! Lexar Pro Reader
 A Dual-Slot USB 3.0 Reader with a USB interface speed file transfer up to 500MB/s. (Backwards compatible). **£38**

Latest CASHBACKS*
 Scan this code via a Reader App on your smart phone

Or visit <http://bit.ly/kBRQQI>

Flashguns & Macroflash

Canon Speedlites: 580EX II **£379**, 320EX **£189**, 270EX II **£139**, MR-14EX **£459**, MT-24EX **£749**

Macroflashes: SB400 **£124.99**, SB700 **£239**, SB910 **£369**

Nikon Speedlights: R1 **£417.99**, R1C1 **£599.99**

Kits: HVL-F58AM **£399**, HVL-F43AM **£241.99**, FL-50R **£459.99**, FL-36R **£209.99**

SONY Flashguns: AF 540FGZ **£349.99**, AF 360FGZ **£249.99**

OLYMPUS Flashguns: DRF14 **£119**

Flashguns: 24 AF-1 **£54.95**, 44 AF-1 **£129**, 50 AF-1 **£180**, 58 AF-2 **£285**

Macro flash: 15 MS-1 **£295.99**

SIGMA Flashguns: EF 610 DG ST **£129.99**, EF 610 DG Super **£209.99**

Nissin Flashguns: EM-140 DG Macro Flash From **£299.99**

SUNPAK Flashguns: Di466 **£81.99**, Di622 II **£109.99**, Di866 **£199**

Ringflash: P242X **£119.99**, PF30X **£81.99**, 16R Pro **£337.99**

STO-FEN Choose from three colours: White: Diffused bare-bulb effect, Green: Ideal for fluorescent tube lit environments, Gold: For warming skin tones and for overall warming of the shot. **Omni-Bounce** From **£17.99**

Flash Diffusers: Softbox **£30.99**, Softbox III **£43.99**, Soft Screen **£13.99**

Flash Diffusers: Traveller8 Softbox **£54**, PortABox From **£22.99**, Folding Softbox From **£61.99**

Flash Diffusers: Ezybox Softbox **£44.99**, Ezybox Hotshoe From **£70**, TriFlash Kit From **£89.99**

Flash Diffusers: Off Camera flash Cord From **£30.99**, Tilthead **£17.99**

Flash Diffusers: Strobo Filter Collection **£8.99**, Micro Apollo **£24.99**, Collapsible Umbrella Flash Kit **£65**, FlashBender From **£23.99**, Speedlite Accessory kit **£50**, 7-in-1 110cm Reflector **£29.99**, Mini Umbrella Flash Kit **£30.99**

Flash Diffusers: Lastolite

Terms and Conditions
 All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £4.99** for orders over £100, £3.99** for orders under £100. Saturday deliveries are charged at a flat rate of £7.50**. (**Deliveries to some European countries, Northern Ireland, remote areas of Scotland & Channel Isles are subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods. Wex Photographic is a trading name of Warehouse Express Limited ©Warehouse Express 2012.

***CASHBACKS** are redeemed via product registration with the manufacturer. Please refer to our website for details.

Wex Showroom - visit us today
 • Touch, Try and Buy latest Cameras & Accessories
 • Over 13,000 products to choose from
 • Award winning specialists!
 Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm. Unit B, Frenbury Estate, Norwich, NR6 5DP.



wex

photographic
warehouse express

Voted Best Online Retailer 2002-2011
Best Specialist Retailer 2010-2011
Good Service Award Gold Winner 2011-2012

Digital SLR Lenses

Canon

SAVE
£40
on RRP

50mm f1.8 II
RRP £129.99
£88.95

Canon

NEW!
+ FREE
UV Filter
worth £44.99

NEW!
EF 24mm
f2.8 IS USM
£749

Canon

NEW!
+ FREE
UV Filter
worth £44.99

NEW!
EF 28mm
f2.8 IS USM
£729

Canon

NEW!
+ FREE
UV Filter
worth £29.99

NEW!
EF 24-70mm
f2.8 L USM II
£2299

Nikon

Nikon

Nikon

Nikon

Nikon

85mm
f1.4 G
AF-S
£1248

24-120mm
f4 G ED
AF-S VR
£829.99

28-300mm
f3.5-5.6 G ED
AF-S VR
£694.90

55-300mm
f4.5-5.6 G
AF-S DX VR
£294.99

CANON LENSES

EF 24mm f1.4 L II USM	£1323
EF 24mm f2.8	£369
NEW! EF 24mm f2.8 IS USM	£749
TS-E 24mm f3.5 L II	£1699.90
EF 28mm f1.8 USM	£392.99
NEW! EF 28mm f2.8 IS USM	£729
EF 35mm f1.4 L USM	£1158.99
EF 35mm f2.0	£217.90
TS-E 45mm f2.8	£1118.95
EF 50mm f1.2 L USM	£1268
EF 50mm f1.4 USM	£285
EF 50mm f1.8 II	£88.95
EF-S 60mm f2.8 USM Macro	£369
MP-E 65mm f2.8 1.5x Macro	£844
EF 85mm f1.2 L II USM	£1725
EF 85mm f1.8 USM	£306.90
TS-E 90mm f2.8	£1118.95
EF 100mm f2.8 USM Macro	£429
EF 100mm f2.8 L IS USM Macro	£709
EF 135mm f2.0 L USM	£899
EF 180mm f3.5 L USM Macro	£1249.99
EF 200mm f2.8 L IS USM II	£619
EF 300mm f2.8 L IS USM II	£5498
EF 300mm f4.0 L IS USM	£1143.95
EF 400mm f2.8 L IS USM II	£8968.90
EF 400mm f5.6 L USM	£1089.90
EF 500mm f4.0 L IS USM II	£8489
EF 600mm f4.0 L IS USM II	£10999
EF 800mm f5.6 L IS USM II	£10295
EF 8-15mm f4.0 L USM Fisheye	£1149
EF-S 10-22mm f3.5-4.5 USM	£639
EF-S 15-85mm f3.5-5.6 IS USM	£599
EF 16-35mm f2.8 L USM II	£1149
EF 17-40mm f4.0 L USM	£613
EF-S 17-55mm f2.8 IS USM	£789
EF-S 17-85mm f3.5-5.6 IS USM	£369
EF-S 18-55mm f3.5-5.6 IS II	£148
EF-S 18-135mm f3.5-5.6 IS	£342
EF-S 18-200mm f3.5-5.6 IS	£408

NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£523
14mm f2.8 D AF ED	£1213.85
16mm f2.8 D AF Fisheye	£597.85
20mm f2.8 D AF	£463.85
24mm f1.4 G AF-S ED	£1595
24mm f2.8 D AF	£332
24mm f3.5 D ED PC-E	£1383.85
28mm f2.8 D AF	£220.89
35mm f1.8 G AF-S DX	£160.95
35mm f2.0 D AF	£254.89
45mm f2.8 D PC-E ED Micro	£1393.90
50mm f1.4 G AF-S	£292.90
50mm f1.4 D AF	£232.99
50mm f1.8 D AF	£1149
50mm f1.8 G AF-S	£179
60mm f2.8 G AF-S ED Micro	£397.99
85mm f1.4 G AF-S	£1248
85mm f1.4 D AF	£897.89
85mm f1.8 D AF	£304.89
85mm f2.8 D PC-E Micro	£1357.99
85mm f3.5 G ED AF-S VR DX Micro	£413.90
105mm f2.8 G AF-S VR IF ED Micro	£610
135mm f2.0 D AF DC	£964.95
180mm f2.8 D AF IF-ED	£627.90

200mm f2.0 G ED AF-S VR IF	£3128.90
200mm f4.0 AF Micro	£1123.89
300mm f2.8 G ED VR II AF-S	£4056.99
300mm f4.0 D AF-S IF ED	£974.99
400mm f2.8 G ED VR AF-S	£6647
500mm f4.0 ED VR AF-S	£5867.89
600mm f4.0 ED VR AF-S	£7070
10-24mm f3.5-4.5 G AF-S DX	£659
12-24mm f4.0 G ED AF-S IF DX	£799.90
14-24mm f2.8 G ED AF-S	£1299.90
16-35mm f4.0 G ED AF-S VR	£844.99
16-85mm f3.5-5.6 G ED AF-S DX VR	£449
17-55mm f2.8 G ED DX AF-S IF	£1064.89
18-35mm f3.5-4.5 D IF ED AF	£499
18-55mm f3.5-5.6 G ED AF-S DX II	£123.99
18-55mm f3.5-5.6 G ED AF-S DX VR	£146.50
18-105mm f3.5-5.6 G ED AF-S DX VR	£224.75
18-200mm f3.5-5.6 G ED AF-S DX VR II	£589
24-70mm f2.8 G ED AF-S	£1199.99
24-85mm f2.8-4.0 D AF	£514.90
24-120mm f4.0 G ED AF-S VR	£829.99
28-300mm f3.5-5.6 G ED AF-S VR	£694.90
35-200mm f4.5-6.3 G ED AF-S DX VR IF	£242.89
55-200mm f4.5-6.3 G AF-S DX	£187.89
55-300mm f4.5-6.3 G AF-S DX VR	£294.99
70-200mm f2.8 G ED AF-S VR II	£1599.95
70-300mm f4.5-6.3 G ED AF-S IF VR	£429
80-400mm f4.5-6.3 D AF VR	£1179.90
200-400mm f4.0 G ED AF-S IF VR	£4773.99
200-400mm f4.0 G ED AF-S VR II	£4979

500mm f4.5 EX DG HSM	£3769
800mm f5.6 APO EX DG HSM	£4319
8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	From £385
10-20mm f3.5 EX DC HSM	£489
NEW! 12-24mm f4.5-5.6 EX DG HSM II	£679
17-70mm f2.8-4.0 DC Macro OS HSM	£344.95
18-50mm f2.8-4.5 DC OS HSM	£177
18-125mm f3.8-5.6 DC OS HSM	£253.95
18-200mm f3.5-6.3 DC OS HSM	£174.95
18-250mm f3.5-6.3 DC OS HSM	£399
24-70mm f2.8 IF EX DG HSM	£639
50-200mm f4.0-5.6 DC OS HSM	£176
50-500mm f4.5-6.3 DC OS HSM	£1199
70-200mm f2.8 EX DG OS HSM	£979
70-300mm f4.0-5.6 APO Macro Super DG	£177.99
70-300mm f4.0-5.6 DG OS	£298.99
120-400mm f4.5-5.6 DG OS HSM	From £649
150-500mm f5.0-6.3 DG OS HSM	From £724.95
200-500mm f2.8 EX DG	£12699
300-800mm f5.6 EX DG APO HSM	£5498
1.4x EX DG APO Tele Converter	£199
2x EX DG APO Tele Converter	£232.99

TAMRON LENSES with 5 Year Warranty
60mm f2.0 Di II LD SP AF IF Macro £353.99
180mm f3.5 Di SP AF Macro £698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF £364.90
17-50mm f2.8 XR Di II VC £342.90
18-200mm f3.5-6.3 AF XR Di II £169
18-270mm f3.5-6.3 Di II VC PZD £429
28-75mm f2.8 XR Di From £354.90
70-300mm f4.5-6.3 Di VC USD £336

TAMRON LENS - SONY E-MOUNT FIT ONLY:
NEW! 18-200mm f3.5-6.3 Di-III VC Silver or Black £549

Digital Compact Cameras

Digital Compact Batteries, Cases and Accessories are available on our website

Canon

NEW!



NEW! PowerShot G1 X £699

14.3 megapixels
4.5 fps
1080p movie mode



PowerShot SX40 HS
RRP £459 £359

12.0 megapixels
35x optical zoom
1080p movie mode



PowerShot S100
RRP £439 £364

12.0 megapixels
5.0x optical zoom
1080p movie mode

NEW! IXUS 125 HS Pink, Red, Blue, Silver or Green	£229
NEW! IXUS 240 HS Pink, Blue, Silver, Light Pink or Black	£279
NEW! IXUS 500 HS Silver, Red, Blue or Black	£309
NEW! IXUS 510 HS White or Black	£349
NEW! PowerShot A1300 IS Silver or Black	£109
NEW! PowerShot A4000 IS Pink, Silver, Blue or Red	£169
NEW! PowerShot SX240 HS Pink, Silver or Black	£299
NEW! PowerShot SX260 HS Red, Grey, Green or Black	£329
NEW! PowerShot D20 (Underwater Camera) Silver, Blue or Yellow	£349
PowerShot G12	RRP £539 £374

PENTAX

12m waterproof



NEW! Optio WG-2 Red or Black £299
NEW! Optio WG-2 GPS Orange or White £339
D-Lux 5 + FREE Leather Case worth £69.99*
Plus Lightroom3 (via redemption) £579

Panasonic

NEW!



Lumix TZ30 Red, White, Silver or Black
PRE-ORDER £329



Lumix FZ45 Black
RRP £379.99 £234



Lumix LX5 Black
£354

NEW! LUMIX FS45 Black, Violet, Red, Nickel or Silver	£129
NEW! LUMIX S21 Black, Blue, Red or Silver	£169
NEW! LUMIX FT20 Black, Red, Blue or Orange	£169
NEW! LUMIX SZ7 Black, Brown or White	£209
NEW! LUMIX FX80 Black	£229
NEW! LUMIX TZ25 Red or Black	£274
NEW! LUMIX FT4 Black, Silver, Blue or Orange	£329

OLYMPUS

NEW!



XZ-1 White or Black
£309

NEW! SZ-14 Red or Silver, Black £194
NEW! SH-25 MR Gold, Red, White or Black £214
NEW! SP-720 UZ Silver or Black £219
NEW! SZ-31 MR Silver or Black £279
Waterproof/Shockproof/Freezeproof Cameras:
NEW! TG-320 Blue or Red £139
NEW! TG-620 Blue, White, Pink, Green or Black £214
NEW! TG-820 Blue, Silver, Red or Black £252

Nikon

SAVE £100 ON RRP



Coolpix P7100 Black
RRP £449.99 £349.95

NEW!



NEW! Coolpix P510 Black, Red or Dark Silver PRE-ORDER £399

NEW! Coolpix S30 White, Blue, Pink or Black	£99
NEW! Coolpix S3300 Pink, Green, Blue, Purple, Silver, Red or Black	£129
NEW! Coolpix S6300 Blue, Red or Black	£179
NEW! Coolpix L810 Black, Red, Red or Bronze	£229
NEW! Coolpix S9300 Red, Silver, Blue or Black	£299
NEW! Coolpix P310 Black, White	£299

SONY

16.2 megapixels
30x optical zoom



Cyber-Shot HX100V Black
£339

NEW! W610 Black, Green, Silver, Blue or Pink £99
NEW! W630 Black, Silver, Violet or Pink £139
HX9V Black £234.95
TX55 Black or Silver £309
HX100V Black £339

FUJIFILM

16.0 megapixels
30x optical zoom



FinePix HS20 EXR £234.95

SAVE £300 ON RRP



FinePix X100
RRP £999.99 ONLY £699

NEW! FinePix Z1000 EXR Green, Purple or White	£249
NEW! FinePix F660 EXR Blue, Red, Black or White	£239
NEW! FinePix SL300 Black	£279
NEW! FinePix F770 EXR Black, Red, Blue or White	£329
NEW! FinePix HS30 EXR Black	£439
FinePix X10 Black	RRP £529.99 £406
NEW! FinePix X-S1 EXR	RRP £699.99 £584

FREE DELIVERY ON ORDERS OVER £150**

**Based on a 4 day delivery service, UK only.

01603 208761

advice line: 01603 208302

call us Mon-Fri 8am-7pm
or visit our website at www.wex.co.uk

Photo Bags & Rucksacks

lowepro

Pro Runner 450 AW Black

Pro Runner:
200 AW £64
300 AW From £79
350 AW £109
450 AW £124
x350 AW £174
x450 AW £209

Fastpack 250 Black

Fastpack:
Red, Arctic Blue or Black £46.95
100 £59
200 From £64.95
250 From £68.95
350

VANGUARD

40F Supreme Hard Case Black

Supreme Hard Cases:
27F £36
37F £89
38F £79
40F £109.99
46F £139
53F £149

tamrac

Adventure 9 Grey

Adventure:
6 Grey or Red £48
7 Grey or Red £58.95
9 Grey or Red From £99.95

Ultra Pro 13 Black

Pro:
8 £74
12 £99.95
11 £119
13 £129

KATA

3N1 Sling Backpack

11 £99
22 £114
33 £134

Manfrotto

Imagine More

White, Black, Brown

Stile Veloce Backpack:
White, Brown or Black
V £88.95
VII £98.95

Stile Unica Messenger Bag:
White, Brown or Black
V £69.95
VII £83.95

Billingham

Hadley Pro Original Canvas Khaki/Tan

Hadley: Canvas/Leather:
Khaki/Tan, Black/Tan, Black/Black.
FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black.
335 From £239.95
225 From £274.95
445 Black/Tan, Khaki/Tan, Black/Black, Sage FibreNyte/Tan From £249
555 Black/Tan, Khaki/Tan, Black/Black. From £299.95

Tripods & Heads

055XPROB
• 178.5cm Max Height
• 10cm Min Height

190CXPRO4
• 146cm Max Height
• 8cm Min Height

055 Series:
055XDB £114.95
055XB £125
055XPROB £104.95
055XV £154
055XC3 £259
055CXV3 £289

190 Series:
190XDB £89
190XB £104.95
190XPROB £89.95
190CX3 £219
190CXV3 £259

Joby Gorillapods from only £19.95 - See our website for details!

GIOTTO

MTL8361B
• 161cm Max Height
• 26.2cm Min Height

MTL8350B Tripod
• 146cm Max Height
• 21cm Min Height

VGRN9265
• 171cm Max Height
• 28.6cm Min Height

Vitruvian Series:
VGRN9255 Tripod + MH5400-652 Ball Head Was £219 **£169**
VGRN9265 Tripod + MH5501-652 Ball Head Was £259 **£199**
VGRN8225 Tripod + MH5310-630 Ball Head **£289**
VGRN8265 Tripod + MH5501-652 Ball Head Was £374.95 **£299.95**

MTL Adjustable Series:
9351B £74.95
+ MH5011 Head £114.95
9361B £94.95
+ MH5001 Head £119.95
8351B £179

8350B £178.95
8361B £164
8360B £224.95
8271B £299

You'll find our latest deals, seminars and competitions on [wex.co.uk](http://www.wex.co.uk) plus

- live chat
- product reviews
- news & guides
- 13,000+ products

Or visit the wex showroom

Monday	10am-6pm
Tuesday	10am-5pm
Wednesday-Saturday	10am-6pm
Sunday	10am-4pm

Frenbury Estate, Drayton High Road, Norwich, NR6 5DP.



Wex Photographic are proud to announce being awarded Gold in the Online Retailer category in this years Good Service Awards.

Thank you for your votes!

For latest Printers, Inks & Camcorders visit us at www.wex.co.uk

Computing & Software

Apple Authorised Reseller

iPod Touch 4G
From £169

iPod Nano 6G
From £119

Apple TV Only
£96.99

Time Capsule
From £229

NEW! iPad Wi-Fi
From £399

NEW! iPad Wi-Fi + 4G
From £499

MacBook Pro
From £949

Mac Mini
From £509

iMac
From £959

NEW! Intuos5 Pen & Touch Graphics Tablets

Small £199.95
Medium £329.95
Large £429.95

i1 Display Pro
£156.95

ColorMunki Display
£118

Photoshop Elements 10.0
£74

NEW! Spyder4 Express
£89

Spyder4 Pro
£119

Studio Lighting & Accessories

Over 2140 Studio Lighting products available to buy - See our website for details!

BOWENS

Gemini Series Kits:
Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 16cm Reflector, 2x Carry Cases, 2x Mains Leads, Sync Cord and Deluxe Case

200/200 Twin Head £459
200/400 Twin Head £499
400/400 Twin Head £539

Gemini R Series Kits:
Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 16cm Reflector, 2x Carry Cases, 2x Mains Leads, Sync Cord and Deluxe Case

500/500R Twin Head £849
500/500R + Travelpak £1199

Gemini Pro Series Kits:
Flash Heads, 2x Stands, Silver/White Umbrella, Wide Angle Reflector, 60x80cm Softbox, Leads, Cables, Modelling Lamps and Case.

750Pro Twin Head £1329
750Pro + Travelpak £1699
750Pro 3 Head £1949
1000Pro + Travelpak £1999

Back Light Stand
£29.99

15" Snoot
£66.99

75" Softlite
£107.99

120" Reflector
£46.99

Reflector Kit
£111.99

60" Reflector
£135.99

Lightmeters

Sekonic L-308s £139
L358 £229.99
DigiPro F £159.99

Paper

Colorama
1.35x11m From £34.99
1.72x11m £43.99
2.72x11m £53.99

elinchrom

BXRI Series Kits:
BXRI Heads, 2x Portablite Softboxes, 2x ClipLock Stands, 1x Skyport Transmitter, 2x Mains Leads, Head Case and Stand Bag.

250/250 Twin Head £754.99
250/500 Twin Head £829
500/500 Twin Head £889

D-Lite it Series Kits:
D-Lite it heads, 2x Stands, 2x 66x66cm Softboxes, 1x 16cm Reflector, 2x Carry Cases, 1x Skyport Transmitter, Leads, Cables and User Guide.

2 Twin Head £489
2/4 Twin Head £539.99
4 Twin Head £549

Style RX Series Kits:
Style RX Heads, 2x 16cm Reflectors, 2x ClipLock Stands, 2x Translucent/Silver Umbrellas, 2x Carry Cases, Leads, Cables and User Guide.

RX600 Twin Head £1199
RX1200 Twin Head £1649.99

90" Reflector
£21.99

60" Reflector Kit
£41.99

Snoot & Grid
Set £41.99

83cm Umbrella
£24.99

Portablite 66x66cm Softbox
£99.99

Terms and Conditions

All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £4.99** for orders over £100. £3.99** for orders under £100. Saturday deliveries are charged at a flat rate of £7.50** (**Deliveries to some European countries, Northern Ireland, remote areas of Scotland & Channel Isles are subject to extra charges.) E & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods. Wex Photographic is a trading name of Warehouse Express Limited ©Warehouse Express 2012.

Lastolite

EzyBalance 12% HiLite w/Train
Grey £18.99

Background Support
£124.99

Reflectors:
50cm £22.99
75cm £32.99
95cm £53.99
120cm £74.99

5-in-1 Reflector
From £24.99

Softlite Reflector
70cm £159

Reflector Kits:
inc Honeycomb & Diffuser
42cm £99
55cm £129
70cm £159

PocketWizard

MiniTT1 £169
FlexTT5 £179

Plus III Set PRE-ORDER
£249.99

Wex Showroom - visit us today

- Touch, Try and Buy latest Cameras & Accessories
- Over 13,000 products to choose from
- Award winning specialists!

Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm. Unit B, Frenbury Estate, Norwich, NR6 5DP.

EPSON
COMPATIBLE & ORIGINAL INK

Fotospeed
DIGITAL

As an Official Fotospeed Stockist, we can supply the complete Fotospeed range. Below is just a tiny selection of their papers.

Sample Pack 14 sheets, 7 different papers!	£9.95
Pigment Friendly Gloss 270g, A4, 50	+15 FREE £19.95
Pigment Friendly Lustre 270g, A4, 50	+15 FREE £19.95
Pigment Friendly Satin 270g, A4, 50	+15 FREE £19.95
Pigment Friendly Matt Duo 200g, A4, 100	£24.95
NT Natural Textured 315g, A4, 20	£17.95
NST Natural Soft Textured 315g, A4, 20	£17.95
HWS High White Smooth 315g, A4, 20	£19.95
NEW Platinum Baryta 300g, A4, 20	£22.95

ICC profiles available for all Fotospeed papers

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 www.premier-ink.co.uk

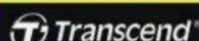


Premier

Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

MEMORY



Compact Flash

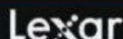
2GB 20MB/s	£14.99	£8.99
4GB 20MB/s	£19.99	£10.99
8GB 20MB/s	£24.99	£16.99
16GB 20MB/s	£34.99	£26.99

SD Cards

2GB	£8.99	£3.99
4GB Class 10	£19.99	£6.99
8GB Class 10	£29.99	£9.99
16GB Class 10	£49.99	£19.99

USB Pen Drives

2GB Transcend	£8.99	£4.69
4GB Transcend	£14.99	£4.99
8GB Transcend	£19.99	£8.99
16GB Transcend	£34.99	£16.99



Compact Flash

8GB 60MB/s	£148.46	£38.99
8GB 30MB/s	£177.36	£47.99
16GB 60MB/s	£264.25	£68.99
16GB 30MB/s	£271.30	£94.99

SD Cards

8GB Class 10	£78.46	£21.99
16GB Class 10	£130.73	£40.99



Sandisk Ultra 30MB/s

4GB 30MB/s	£21.76	£14.99
8GB 30MB/s	£36.12	£23.99
16GB 30MB/s	£70.06	£46.99

Sandisk Extreme 40&60MB/s

4GB 40MB/s	£36.34	£21.99
8GB 40MB/s	£67.02	£38.99
16GB 40MB/s	£116.19	£68.99
32GB 40MB/s	£208.89	£134.99

Sandisk Blue C2: 5MB/s

2GB 5MB/s	£8.27	£4.99
4GB 5MB/s	£12.41	£6.49
8GB 5MB/s	£24.10	£11.99

Sandisk Ultra C4: 15MB/s

2GB 15MB/s	£9.57	£5.99
4GB 15MB/s	£15.66	£7.99
8GB 15MB/s	£27.65	£14.99
16GB 15MB/s	£57.22	£28.99

Sandisk Extreme C10: 30MB/s

4GB 30MB/s	£21.35	£11.99
8GB 30MB/s	£37.42	£18.99
16GB 30MB/s	£52.02	£37.99
32GB 30MB/s	£92.02	£74.99

Sandisk Extreme Pro UHS1: 45MB/s

8GB 45MB/s	£54.84	£27.49
16GB 45MB/s	£103.58	£58.99

xD Picture Cards

2GB Olympus	£24.99	£14.99
-------------	--------	--------

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell	£6.99	
AAA 1450mAh Duracell	£6.99	
AA 2700mAh GP	£9.99	
AA 2850mAh Ansmann	£13.99	
AA 2900mAh Duracell	£14.99	£9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 450mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

Ultimate Lithium

Eveready Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£7.99	£5.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

£19.99

Dedicated Charger

A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

£14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.99
NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP95 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£19.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL19 for Nikon	£12.99
LI108/128 for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 50D/60D	£99.99
For Canon 7D	£99.99
For Canon 30/40/50D	£99.99
For Canon 60D	£99.99
For Canon 450D	£69.99
For Canon 500D	£69.99
For Canon 550D	£99.99
For Canon 1000D	£69.99
For Nikon D40/D60	£39.99
For Nikon D80/D90	£99.99
For Nikon D300/D700	£99.99
For Nikon D7000	£99.99

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

£49.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters.

£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

£49.99

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-7111 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4.5-6.8	£9.99
ET-65B Canon 70-300/4.5-6.8	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£7.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS



Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£27.99
67mm Circular Polarizing	£31.99
72mm Circular Polarizing	£36.99
77mm Circular Polarizing	£41.99
82mm Circular Polarizing	£46.99
86mm Circular Polarizing	£56.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm	
Nikon: 52, 55, 58, 62, 67mm	
Pentax K: 52, 55, 58, 62, 67mm	
Olympus: 52, 55, 58, 62, 67mm	
Sony: 52, 55, 58, 62, 67mm	

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes	£17.99
Autofocus Tubes	£134.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification. 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

01926 339977 www.premier-ink.co.uk



CAMERA BAGS

thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20 £128	Sling-O-Matic 20 £126	Digital Holster 50 V2.0 £66
Airport International V2.0 £258	Streetwalker £109	Urban Disguise 50 V2.0 £141

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro £149.99	The 5 Series A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black.
More Billingham Bags	The 07 Range New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black.
NEW Billingham f2.8 £139.99 NEW Billingham f1.4 £156.99 The Hadley Digital £99.99 The Packington £224.99 The Classic 550 £474.99	Billingham 225 £229.99 Billingham 335 £239.99 Billingham 445 £259.99 Billingham 555 £289.99
Billingham Accessories	Billingham 107 £229.99 Billingham 207 £249.99 Billingham 307 £269.99
Superflex Inserts (all) £12.99 Shoulder Pads £17.99 Tripod Straps £15.99	

Kata 3N1-10 £64.99 External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm	Kata 3N1-20 £74.99 External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm
Kata 3N1-30 £84.99 External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm	Kata 3N1-33 £119.99 Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being an '15' laptop compartment. See website for details.
Kata 3N1-Tripod Holder £16.99 For Kata 3N1 bags.	

IMPROVED - Kata DPS Digital Rucksack
The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465i £59.99	DR-466i £64.99	DR-467i £69.99
DC Shoulder Bags A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.	DL10 Grip Hostler £21.99 DL12 Grip Hostler £25.99 DL14 Grip Hostler £31.99 DL16 Grip Hostler £49.99 DL18 Grip Hostler £59.99 CS15 Camera Satchel £89.99 CS17 Camera Satchel £99.99 PR420 Press Reporter Bag £109.99 PR460 Press Reporter Bag £149.99 DL210 Bumblebee Backpack £94.99 PL74 FlyBy Rolling Bag £219.99	Insertrolley Compatible with many Kata bags £52

RAIN COVERS

OpTech Rainsleeve Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashgun. 2 per pack.	Kata Elements Covers Protect your camera against the elements!	Think Tank Hydrophobia The ultimate protection from the weather!
Standard £5.99 Flash £7.99	E690 Small £36.99 E702 Large £51.99	70-200 £109.00 70-200 Flash £114.00 300-600 £118.00

2010 TIPA

VANGUARD

Vanguard UP-Rise Messengers A brand new range of innovative shoulder bags. Concise design, quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!	Vanguard Outlawz Pro Zoomsters A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, water bottle holder and accessory clips.
UP-Rise 28 Messenger £49.99 UP-Rise 33 Messenger £59.99 UP-Rise 38 Messenger £69.99	Outlawz 16Z £49.99 Outlawz 17Z £59.99
Vanguard UP-Rise Range Gold award winning range of backpacks, slingbags and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.	Vanguard Adaptor Backpacks Versatile backpack that converts to slingbag for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.
UP-Rise 14Z Zoomster £29.99 UP-Rise 15Z Zoomster £34.99 UP-Rise 34 Slingbag £49.99 UP-Rise 43 Slingbag £59.99 UP-Rise 45 Backpack £69.99 UP-Rise 46 Backpack £84.99 UP-Rise 48 Backpack £94.99	Adaptor 41 £59.99 Adaptor 46 £69.99 Adaptor 48 £79.99
BIIN 37 Slingpack £29.99 BIIN 47 Slingpack £39.99 BIIN 50 Backpack £44.99 BIIN 59 Backpack £54.99 Heralder 28 Shoulder Bag £89.99 Heralder 38 Shoulder Bag £129.99	Entire Vanguard range available!

tamrac

Expedition Backpack Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.	Velocity Sling A unique design of sling backpack, that opens away from your body for even faster access to your gear!
Expedition 4X £89.99 Expedition 5X £104.99 Expedition 6X £119.99 Expedition 7X £149.99 Expedition 8X £169.99 Expedition 9X £189.99	Velocity 6X £29.99 Velocity 7X £39.99 Velocity 8X £44.99 Velocity 9X £49.99 Velocity 10X £59.99
Aero Speed Pack Dual access, dual compartment photo backpacks, with front and side openings.	Modular Accessory System The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.
SpeedPack 75 £62.99 SpeedPack 85 £82.99	Water Bottle With Holder £12.99 Lens Case Pro 50 £11.99 Lens Case Pro 100 £12.99 Lens Case Pro 200 £13.99 Flash Case Medium £10.99 Flash Case Large £11.99 Rain Cover Medium £19.99 Rain Cover Large £23.99 MAS Belt Medium £19.99

LIGHT METERS

SEKONIC	L208 TwinMaster Analogue, incident and reflected, ambient light only. £74.99
L758DR DigitalMaster £439.99 L398A Deluxe III £134.99	L308S FlashMate Digital, incident and reflected, ambient and flash light. £149.99
RT-32 Radio Trigger Module £89.99 Grey Card £27.99 Profile Target SEPT2 £129.99	L358 FlashMaster Digital, incident and reflected, simultaneous ambient and flash light, rotating head. £219.99

GOSSEN

Gossen DigiSix £119.95 Gossen DigiFlash £139.95 Gossen DigiPro F £169.95 Digital, incident and reflected, ambient and flash light. Multiple flash calculation, convenient rotating head.
--

FLASH TRIGGERS

Hahnel Combi TF Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels, 5 models available. Receiver & Transmitter Extra Receivers £49.99 £34.99	Yongnuo CTR-301P Radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels. Receiver & Transmitter Extra Receivers £29.99 £19.99
JJC JF Flash Trigger Radio flash trigger, 433MHz, 20m range, 4 ch. Receiver & Transmitter Extra Receivers £24.99 £14.99	Yongnuo RF-602, RF-603, YN-160, YN-460II and YN-560 also available soon! Please check website...

PocketWizard Full range of Pocket Wizard cables stocked.	2x Plus II £384 1x MiniTT1 2x FlexTT5 £699 £499
--	--

Nissin

12 free Energizer batteries with every Nissin Flashgun
Nissin Di866 Speedlite The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual override. Covering a range of focal lengths from 24-105mm and including a second, 60m in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for downloading images.
Nissin Di622 MkII Speedlite MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 44m/ISO100. Inbuilt specification including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.
Nissin Di466 Speedlite An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless slave flash on manual mode and energy saving auto-off circuit.

Metz

12 free Energizer batteries with every Metz Flashgun
NEW METZ RANGE
Metz 24 AF-1 £59.99 Metz 36 AF-5 £79.99 Metz 44 AF-1 £149.99 Metz 50 AF-1 £189.99 Metz 58 AF-2 £299.99

Marumi DRF14 Ring Flash The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. The flash has a 14mm/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.	TTL Flash Cord Coiled £24.99 TTL Flash Cord Straight £29.99 Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.
---	--

FLASH DIFFUSERS

Bounce Flash Diffuser These popular, simple open plastic diffusers simply fit onto the front of your flash gun, creating a diffused area bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range.	Inverted Dome Pro Flash Diffuser Set Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:
Canon 270EX / 380EX / 420EX Canon 430EX / 430EX II / 550EX Canon 580EX / 580EX II Nikon SB600 / SB800 / SB900 Nikon SB24 / SB25 / SB26 / SB28 Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1 Nissin: Di466 / Di622 / Di866, Pentax: AF-540F-GZ	Size 1: 62-65 x 39-42mm Canon SB600, SB800, etc. Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc. Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc. Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc.

FlashRight ColorRight's new 'super diffuser' for hotshoe flashguns. £89.99	ColorRight PRO The ultimate white balance filter! Available in two versions - Neutral and Portrait. £104.99
---	--

STUDIO ACCESSORIES

Westcott Apollos and Halos The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.	Westcott Umbrellas Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".
Mini Apollo £59.99 28" Apollo £99.99 45" Halo £104.99	43" Umbrella Soft Silver £18.99 43" Umbrella White £18.99 43" Umbrella White/Black £21.99
Westcott 28" Apollo Flash Kit including shoe mount, umbrella and light stand. £119.99	Westcott Umbrella Flash Kit including shoe mount, umbrella and light stand. £64.99
Lastolite Ezybox Hotshoe Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes: 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.	Lastolite Flashgun TiltHeads These ingenious Lastolite tiltheads provide a way of attaching your flashgun or flashguns, plus umbrellas, to a lightstand.
22cm Ezybox Hotshoe NEW £44.99 38cm Ezybox Hotshoe £84.99 38cm Ezybox Hotshoe Kit £156.99 54cm Ezybox Hotshoe £102.99 54cm Ezybox Hotshoe Kit £174.99 76cm Ezybox Hotshoe £119.99 76cm Ezybox Hotshoe Kit £192.99	Westcott 5-in-1 Reflector Kit including reflector, reflector holder, and light stand. £41.99 £74.99
Yongnuo RF-602, RF-603, YN-160, YN-460II and YN-560 also available soon! Please check website...	TiltHead For Single Flashgun £16.99 TiltHead Umbrella Kit £89.99
	Colour Balance and Exposure Control Handy pop-up colour balance and exposure control grey/white cards. EzyBalance 30cm £17.99 EzyBalance 50cm £29.99 Full Lastolite range available.

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

01926 339977 www.premier-ink.co.uk



Premier

Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

CAMERA STRAPS

«BLACKRAPID»

The world's fastest camera straps

Camera Straps	
RS-4 Classic	£49.99
RS-5 Cargo	£59.99
RS-7 Curve	£49.99
RS-W1 Womens	£49.99
RS-SPORT2	£59.99
RS-DR2 Double	£99.99
3-in-1 Straps & Bags	
SnapR-10 Small	£29.99
SnapR-20 Medium	£34.99
SnapR-35 Large	£39.99

RS-7 RS-W1 SnapR

SUN SNIPER

Camera Straps	
ONE Sling Strap	£39.99
STEEL Sling Strap	£49.99
PRO Steel & Bear	£59.99
DPH Dual Harness	£119.99
TPH Triple Harness	£169.99

OP TECH USA

The World's best-selling SLR straps

OPTech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

Camera Straps		System Connectors	
Wrist Strap	£11.99	Adapt-its (4)	£4.99
Classic Strap	£16.99	Extensions (2)	£6.99
Super Classic	£19.99	ProLoop (2)	£6.99
Pro 3/8 Strap	£17.99	ProLoop (2)	£9.99
Pro Loop Strap	£18.99	LensSupport (2)	£9.99
Utility Sling Strap	£29.99	Sling Adapter	£10.99

SPIDER CAMERA HOLSTER

From hip to hand in a flash...

Spider Pro	
Pro Holster	£89.99
Pro Belt	£29.99
Pro Single Kit	£109.99
Pro Dual Kit	£189.99
Spider Black Widow	
Widow Holster	£39.99
Widow Belt	£19.99

SHUTTER RELEASES

Hahnel Giga T Pro Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

hahnel
RRP: £89.99
SPECIAL OFFER - SAVE £20
£69.99

Hahnel Combi TF Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

hahnel
RRP: £69.99
SPECIAL OFFER - SAVE £20
£49.99

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!

hahnel
RRP: £29.99
SPECIAL OFFER - SAVE £10
£19.99

TRIPODS, MONOPODS & HEADS

Manfrotto

HALF PRICE HEADS!

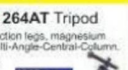
190XPROB Tripod + HALF PRICE 496RC2	£142.48
190XPROB Tripod + HALF PRICE 804RC2	£144.98
055XPROB Tripod + HALF PRICE 496RC2	£157.48
055XPROB Tripod + HALF PRICE 804RC2	£159.98



VANGUARD

HALF PRICE HEADS!

AltaPRO 263AT Tripod + HALF PRICE SBH100	£149.98
AltaPRO 263AT Tripod + HALF PRICE GH100	£164.98
AltaPRO 283CT Tripod + HALF PRICE SBH100	£279.98
AltaPRO 283CT Tripod + HALF PRICE GH100	£294.98



MANFROTTO PRO TRIPODS

190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm	Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm
£114.99	£129.99
190CXPRO3	055CXPRO3
Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm	Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm
£229.99	£259.99
190CXPRO4	055CXPRO4
Carbon Fibre 4-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg Load: 5.0kg Folded: 58cm Height: 146cm	Weight: 1.70kg Load: 8.0kg Folded: 65cm Height: 170cm
£239.99	£269.99

MANFROTTO PRO MONOPODS

MM294A3 Monopod	MM294A4 Monopod	695CX Monopod
Aluminium 3-section	Aluminium 4-section	Carbon Fibre 5-section
Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm	Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm	Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm
£29.99	£34.99	£143.99
679B Monopod	680B Monopod	681B Monopod
Aluminium 3-section	Aluminium 4-section	Aluminium 3-section
Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm	Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm	Weight: 0.78kg Load: 10.0kg Folded: 67cm Height: 161cm
£35.99	£47.99	£49.99

MANFROTTO PRO HEADS

492 Ball Head	234 Tilt Head	234RC Tilt Head
non quick-release 1/4" thread	Ideal for monopods	with RC2 quick release
Weight: 0.12kg Load: 2.5kg £31.99	Weight: 0.27kg Load: 2.5kg £14.99	Weight: 0.27kg Load: 2.5kg £26.99
494 RC2 Ball Head	496 RC2 Ball Head	498 RC2 Ball Head
with RC2 quick release	with RC2 quick release	with RC2 quick release
Weight: 0.32kg Load: 4.0kg £46.99	Weight: 0.46kg Load: 6.0kg £54.99	Weight: 0.67kg Load: 10.0kg £84.99
324RC2 Grip Action Ball Head	NEW MH054-Q2 Magnesium Ball Head	468MG RC2 Hydrostatic Ball Head
with RC2 q/r	with RC2 q/r	magnesium, with RC2 q/r
Weight: 0.4kg Load: 3.5kg £99.99	Weight: 0.6kg Load: 10.0kg £149.99	Weight: 0.65kg Load: 10.0kg £199.99
804 RC2 Pan / Tilt	808 RC4 Pan / Tilt	410 Geared Head
with RC2 quick release	with RC4 quick release	with RC4 quick release
Weight: 0.79kg Load: 4.0kg £59.99	Weight: 1.42kg Load: 8.0kg £104.99	Weight: 1.22kg Load: 8.0kg £149.99
056 3D Head	460MG 3D Head	This is just a small selection of the MANFROTTO range now available to try in our showroom in Leamington Spa
non quick-release 1/4" thread	magnesium, with RC2 quick release	
Weight: 0.50kg Load: 3.0kg £29.99	Weight: 0.43kg Load: 3.0kg £69.99	

VANGUARD PRO TRIPODS

AP284 Monopod Aluminium 4-section legs Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 158cm  £39.99	AP324 Monopod Aluminium 4-section legs Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm  £46.99	CP284 Monopod Carbon Fibre 4-section legs Weight: 0.46kg Load: 8.0kg Folded: 51.5cm Height: 158cm  £99.99
VANGUARD PRO HEADS		
SBH30 Ball Head Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate  Weight: 0.22kg Load: 5.0kg	SBH50 Ball Head Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate  Weight: 0.25kg Load: 6.0kg	SBH100 Ball Head Lightweight magnesium alloy, two adjuster knobs, 2 spirit levels, quick release plate  Weight: 0.39kg Load: 10.0kg

VANGUARD PRO MONOPODS

AP284 Monopod	AP324 Monopod	CP284 Monopod
Aluminium 4-section legs	Aluminium 4-section legs	Carbon Fibre 4-section legs
Weight: 0.57kg Load: 8.0kg Folded: 51cm Height: 158cm	Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm	Weight: 0.46kg Load: 8.0kg Folded: 51.5cm Height: 158cm
£39.99	£46.99	£99.99

VANGUARD PRO HEADS

SBH30 Ball Head	SBH50 Ball Head	SBH100 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.22kg Load: 5.0kg £39.99	Weight: 0.25kg Load: 6.0kg £49.99	Weight: 0.39kg Load: 10.0kg £59.99
PH22 Pan / Tilt	PH32 Pan / Tilt	GH100 Pistol Grip
3-way fluid head, magnesium, spirit level, quick release	3-way fluid head, magnesium, spirit level, quick release	New for 2011, award-winning pistol grip ball head.
Weight: 0.34kg Load: 3.0kg £39.99	Weight: 0.42kg Load: 5.0kg £69.99	Weight: 0.75kg Load: 6.0kg £89.99

This is just a small selection of the VANGUARD range now available for demonstration in our showroom in Leamington Spa

KOOD

A284 Tripod Aluminium 4-section			
Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm		£73.99	
C2504 Monopod Carbon Fibre 4-section		C2804 Monopod	
Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm	£59.99	£66.99	C3204 Monopod £74.99
BH02 Ball Head £22.99	BH08 Ball Head Quick release plate, spirit level, 360 degree rotation, dual control knobs		
BH05 Ball Head £25.99	Weight: 0.42kg Load: 12.0kg 		
BH22 Ball Head Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs	BH25 Ball Head £37.99		
Weight: 0.4kg Load: 8.0kg £31.99			
	BH28 Ball Head £45.99		

hahnel

Triad 30 Lite £39.99 4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carrying case. Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm	
Triad 40 Lite £49.99 Including BH40 alloy ball head. Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm	
Triad 60 Lite £59.99 Including 3-way fluid damped pan/tilt head. Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm	
"An excellent value for money tripod" Amateur Photographer Magazine	
BH30 Ball Head £24.99 BH40 Ball Head £29.99	

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB

E&OE. Prices may be subject to change, but hopefully not!

Mifsuds
.COM
FAMILY RUN SINCE 1954



Mail Order :
01803 852400

Email - info@mifsuds.com

www.mifsuds.com

27-29, Bolton Street, Brixham, Devon. TQ5 9BZ.

PHONE LINES OPEN

MON - FRI 8am - 7pm.

SAT 9am - 5pm.

SUN 10am - 1pm.

SHOP OPEN

MON - SAT 9am - 5pm.

SUN 10am - 1pm.

U.K. Stock ONLY Canon MIFSUDS ARE CANON PROFESSIONAL STOCKISTS

EOS DSLRS + KITS

1D X body £5299
1D MK IV body £3399

5D MKIII body £2999



NEW 5D MKIII + 24-105 IS £3697
5D MKII body £1499
5D MKII + 24-105 IS £2285
7D body £1129
7D + 15-85 IS £1677
60D body £777
60D + 18-55 IS £876
60D + 18-135 IS £1047
600D body £539
600D + 18-55 IS £597
600D + 18-135 IS £797
1100D body £319
1100D + 18-55 IS £389

COMPACTS

NEW! G1X £699
SX40IS £345
G12 £387
S100 £359

U.K. Stock ONLY

DIGITAL SLR + KITS

D4 body £4799



D800 body £2399

D3X body £5049
D800E body £2689
D7000 body £947
D7000 + 18-105 VR £1097
D90 body £589
D90 + 18-105 VR £777
D5100 body £577
D5100 + 18-55 VR £777
D3100 body £399
D3100 + 18-55 VR £477
Nikon 1 V1 + 10-30 + 30-110 £769
Nikon 1 V1 + 10-30 £629
P7100 Compact £347

WANTED

We want your good quality cameras and lenses

WE BUY FOR CASH

PART EXCHANGE OR COMMISSION SALE

Collection can be arranged.

contact us at info@mifsuds.com or ring **01803 852400**

U.K. Stock ONLY **SIGMA**

MIFSUDS ARE SIGMA PRO LENS STOCKISTS
3 YEAR WARRANTY ALL LENSES

10-20 F3.5 EX DC HSM £499
10-20 F4/5.6 EX DC CAF/NAF £389
12-24 F4.5/5.6 EX DG macro MKII £679
12-24 F4.5/5.6 EX DG PKAF only £549
17-50 F2.8 EX DC OS HSM £499
17-70 F2.8/4.5 DC OS £344
18-50 F2.8/4 DC OS £199
18-200 F3.5/6.3 DC OS II £349
18-200 F3.5/6.3 DC OS CAF only £249
18-250 F3.5/6.3 DC OS £399
24-70 F2.8 EX IF DG HSM £639
24-70 F2.8 EX DG Sony/PKAF only £269
30 F1.4 EX DC HSM £379
50 F1.4 EX DG £379
50 F2.8 EX DG £269
50-500 F4/5.6 OS HSM CAF/NAF £1077

70 F2.8 EX DG macro £369
70-200 F2.8 EX DG OS £969
70-300 F4/5.6 DG OS £299
70-300 F4.5/5.6 APO DG mac £159
85 F1.4 EX DG HSM £759
105 F2.8 EX DG OS £549
120-300 F2.8 EX DG OS CAF/NAF £2047
120-400 F4.5/5.6 APO OS NAF only £697
150 F2.8 EX DG OS £847
150-500 F5.6/3 DG OS CAF/NAF £747
150-500 F5.6/3 DG OS PKAF only £599
300 F2.8 EX DG £2277
500 F4.5 EX DG £3799
1.4x EX DG converter £197
2x converter EX DG £227
EM140DG macro ringflash £349

Panasonic
Micro 4/3rds system

GX1

GX1 body £449
GX1 + 14-42mm X £649
GX1 + 14-42mm £469

G3

G3 + 14-42mm £429
G3 body £397

GF3

GF3 + 14-42mm X £499
GF3 body £299

7-14mm F4 £1029
8mm F3.5 £599
14mm F2.5 £289
14-42mm F3.5/5.6 £350
Power OIS X £239
14-45mm F3.5/5.6 OIS £649
14-140mm F4/5.8 OIS £289
20mm F1.7 £249
25mm F1.4 DG £569
45-175mm F4/5.6 £349
Power OIS X £269
45-200mm F4/5.6 OIS £449
100-300mm F4/5.6 OIS £126
FL220E Flash £197
FL360E Flash £389
Superzoom Cameras
FZ-48 Camera £279
FZ-150 Camera £379

5 STAR
GITZO
DEALER

Systematic Tripods (Carbon Fibre)

GT2542S 4 section £597
GT3532LS 3 section £635
GT3542LS 4 section £669
GT3542XLS 4 section £697
GT4552TS 5 section £729
GT5542LS 4 section £797
GH5380SQR Systematic ball head £319
GH3780QR Centre ball head £309

Tamron 18-270mm f3.5/6.3 Di II VC PZD £439

90mm f2.8 Di macro £369

Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT. P&P Extra. E&OE.

We are happy to reserve new & used stock for customers planning to visit. Prices are based on current stock at time of compilation March 9th 2012.

Prices are subject to change without notice so please check availability to avoid disappointment. We keep the website updated daily (Mon-Fri) - latest prices on-line. E&OE.



Please follow us on

facebook

Mail Order :

01803 852400



Mifsuds .COM
FAMILY RUN SINCE 1954

NEW EQUIPMENT. Mifsuds are CANON Professional Stockists and NIKON Professional Dealers.

Nikon D800



£2399

WE MUST BE THE BEST STOCKED DEALER IN THE WEST COUNTRY!

WE KEEP THE WEBSITE UPDATED DAILY WITH OUR LATEST PRICES

PLEASE SEE WEBSITE FOR.....

5 STAR DEALER
TAMRON FUJIFILM
Manfrotto KATA
HOYA
lowepro
The Trusted Original

New stock is available to order from the website but please call us to order used equipment.

Visit our clearance site on ebay <http://stores.ebay.co.uk/Mifsuds-Photographic>

QUALITY USED EQUIPMENT. See website for full list. Call us for condition and to buy secondhand stock. 3 Month warranty on most secondhand.

ALL USED DIGITAL	Sony A200 body.....£239	38-76 F4.5/6.....£49	2X B Extender.....£69	Polaroid Back HP401.....£39	1.4x conv EX DG.....£169	2x EX DG conv.....£179	50 F3.5 macro.....£129
CANON USED	Sony A100 body.....£179	50 F1.4 U.M. box.....£259	TOK 60-300 F4.5/6.....£69	Winder A.....£189	VIV 100-400 F4.5/6.7.....£199	TAMRON NAF USED	70-150 F4.....£89
1DS MKII body.....£1299	VG700AM grip.....£169	50 F2.5 macro M-box.....£189	Win-A.....£229	120 Insert.....£29	TAM 70-300 F4.5/6 Di.....£149	135 F2.8.....£279	135 F2.8.....£279
1D MKIV body M-box.....£2899	Minolta VCTD grip.....£169	55-250 F4.5/5.6 IS EF.....£129	Action finder fit F1N.....£169	HA401 120 RFH Box.....£59	TAM 90-300 F4.5/6 Di.....£149	18-200 F3.5/5.6 Di II VC.....£249	18-200 F3.5/5.6 Di II VC.....£249
1D MKIII body M-box.....£1699	SAMSUNG USED	60 F2.8 EF5 macro M.....£289	CANON FLASH USED	120 Back.....£39	TAM 90 F2.8 Di mint box.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
1D MKIII body box.....£1399	NX100 + 20-50 M-box.....£239	70-200 F2.8 L IS II M-box.....£1699	244T.....£29	Cable Rel Ad RC402.....£20	TOK 28-70 F2.8 AF Pro.....£179	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
1D MKII body.....£649	BRONICA RF USED	70-200 F2.8 L IS.....£1099	299T.....£49	645 Super Conn N.....£20	NIKON AF USED	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
7D body M-box.....£949	RF 645 + 65 F4 M-box.....£549	70-200 F4 L M.....£449	CONTAX RF USED	Angle Finder.....£79	F5 body box.....£199/399	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
50D MKII body.....£1199/1299	Pol filter kit.....£99	70-200 F4.5/5.6 IS.....£299	G2 body Titanium.....£429	Winder.....£79	F4 body.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
5D MK I body.....£599/699	BRONICA ETRS 645 USED	70-200 F2.8 L IS.....£1099	35-70 F2.8 Titanium M.....£199	MAMIYA TLR 6x6 USED	F5 body.....£399	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
50D body.....£499	ETRS1 + 75 F2.8 E + 120E299	75-300 F4.5/5.6 IS U.....£249	35-70 F3.5/5.6 blk box.....£449	C330 S Body + WLF.....£199	F100 body box.....£199	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
40D body.....£299	50 F2.8 E.....£99	80-200 F4.5/5.6 IS II.....£69	45 F2 Titanium M.....£199	C330 F Body + WLF.....£169	F90X body.....£69	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
30D body box.....£249	50 F2.8 PE.....£99	100 F2 U M.....£299	90 F2 M Titanium.....£199	Prism.....£20	F80 body blk.....£69	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
100 body box.....£129	75 F2.8 E II.....£129	100-300 F4.5/5.6 U.....£99	TLA200 Titanium.....£69	Hood.....£20	F50 body.....£39	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
500 body box.....£369	105 F4.5 PE macro.....£399	100-400 F4.5/5.6 L.....£99	TLA30 flash.....£39	Paramax.....£89	F65 body.....£39	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
450D body.....£279	135 F4 PE.....£299	135 F2 L U M.....£679	CONTAX SLR USED	711 body ex++.....£579	F60 body.....£39	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
400D body.....£199	150 F3.5 E.....£99	200 F2.8 U II box.....£479	167MT body.....£39	65 F4 body ex++.....£579	F65 body.....£39	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
350D body.....£179	200 F3.5 PE M-Box.....£179	300 F2.8 IS L.....£3799	180 F2.8 AE.....£399	80 F4 M.....£699	F801 body.....£29	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
300D body.....£129	200 F4.5 PE M.....£249	300 F4 IS U M-box.....£879	FUJI MINT FORMAT USED	150 F4.5 L M.....£399	F601 body.....£29	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
BG-E1.....£49	200 F4.5 PE.....£179	400 F4 DO M.....£4299	250 F5.6 GX680.....£249	180 F4.5 L M.....£399	12-24 F4 AFS DX M-box.....£149	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
BG-E2.....£59	200 F4.5 E.....£99	100 F5.6 L M-box.....£899	HASSELBLOD XPAN USED	180 F4.5 L M.....£399	12-24 F4.5/5.6 EX M.....£399	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
BG-E2N.....£99	2x extender E.....£169	1.4x extender MKII.....£239/269	XPan I + 45 F4.....£1549	180 F4.5 L M.....£399	12-24 F4.5/5.6 EX M.....£399	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
BG-E3.....£69	1.4x ext tube.....£49	2x extender III M-box.....£359	90 F4.....£449	180 F4.5 L M.....£399	12-24 F4.5/5.6 EX M.....£399	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
BG-E3C.....£59	1.4x ext tube.....£49	2x extender MKII.....£269	HASSELBLOD 6x6 USED	500CM + 80 CF + A12.....£799	180 F4.5 L M.....£399	12-24 F4.5/5.6 EX M.....£399	12-24 F4.5/5.6 EX M.....£399
BG-E4.....£89	1.4x ext tube.....£49	2x extender MKII.....£269	500CM body blk + WLF.....£299	180 F4.5 L M.....£399	12-24 F4.5/5.6 EX M.....£399	12-24 F4.5/5.6 EX M.....£399	12-24 F4.5/5.6 EX M.....£399
BG-E6 body.....£169	All 120 RFH.....£149	NCE2 charger.....£149	or black each.....£799	180 F4.5 L M.....£399	12-24 F4.5/5.6 EX M.....£399	12-24 F4.5/5.6 EX M.....£399	12-24 F4.5/5.6 EX M.....£399
BG-E7 M.....£129	Polaroid Back.....£39	BP-300 grip.....£129	500CM prism body blk + WLF.....£299	180 F4.5 L M.....£399	12-24 F4.5/5.6 EX M.....£399	12-24 F4.5/5.6 EX M.....£399	12-24 F4.5/5.6 EX M.....£399
BG-E8 M.....£129	Rotary prism.....£199	BP-200 grip.....£129	PM90 prism.....£199	180 F4.5 L M.....£399	12-24 F4.5/5.6 EX M.....£399	12-24 F4.5/5.6 EX M.....£399	12-24 F4.5/5.6 EX M.....£399
10D compact box.....£299	AEII Prism.....£199	BP-50 grip.....£39	WLF early.....£49	180 F4.5 L M.....£399	12-24 F4.5/5.6 EX M.....£399	12-24 F4.5/5.6 EX M.....£399	12-24 F4.5/5.6 EX M.....£399
SX1 compact box.....£299	AEII Prism.....£199	BP-1E2.....£69	A12 latest M.....£299	180 F4.5 L M.....£399	12-24 F4.5/5.6 EX M.....£399	12-24 F4.5/5.6 EX M.....£399	12-24 F4.5/5.6 EX M.....£399
SX30 IS compact box.....£199	WLF Boxed.....£69	BP-1E2.....£69	A12 latest M.....£299	180 F4.5 L M.....£399	12-24 F4.5/5.6 EX M.....£399	12-24 F4.5/5.6 EX M.....£399	12-24 F4.5/5.6 EX M.....£399
S90 compact box.....£179	Plain ERM E.....£49	TC80N3 box.....£79	A12 latest M.....£299	180 F4.5 L M.....£399	12-24 F4.5/5.6 EX M.....£399	12-24 F4.5/5.6 EX M.....£399	12-24 F4.5/5.6 EX M.....£399
FUJI USED	M bracket.....£69	SIGMA CAF USED	645 F3.5 EX DG M-box.....£449	E12 box.....£349	140 F4.5 macro.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
S5 body M-box.....£469	Speed Grip.....£49	645 F3.5 EX DG M-box.....£449	50 F2.8 AE.....£399	140 F4.5 L M.....£399	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
40D M-box.....£369	Mezra SC338.....£49	50 F2.8 AE.....£399	50 F2.8 AE.....£399	250 F5.6 M-box.....£999	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
LEICA USED	BRONICA SQ 6x6 USED	70-210 F2.8 D.....£199	250 F5.6 M-box.....£999	50 F4 CF.....£599	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
Digilux 2 M-box.....£379	SOA1+80/WLF+120 back.....£499	28-200 F3.5/5.6 DG.....£169	50 F4 CF.....£599	50 F4 CF.....£599	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
NIKON USED	SOA1+80.....£299	28-200 F3.5/5.6 DG.....£169	50 F4 CF.....£599	50 F4 CF.....£599	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3X body box.....£299	135W back M-box.....£229	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849	50 F4 Black T.....£299	50 F4 Black T.....£299	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129	28-200 F3.5/5.6 Di.....£129
D3s body box.....£299	50 F3.5 PS M-box.....£299	50-500 F4.8 DG OS M-8849					



Please follow us on

facebook

Mail Order :

**01803
852400**



Mifsuds
.COM
FAMILY RUN SINCE 1954

NEW AND COMING SOON!

EOS 5D MKIII

Builds on the performance of it's predecessor, offering improved speed, greater resolution, enhanced processing power and extended creative options for both stills and full HD movies – providing unparalleled artistic freedom for the most demanding photographers.

Features

- 22.3 Megapixel full-frame sensor
- 61-point autofocus
- Up to 6fps continuous shooting
- Native ISO 100-25,600 sensitivity
- Full HD video with manual control
- 14-bit DIGIC 5+ processor
- Enhanced Weather sealing
- 3.2-inch 1,040,000-dot screen
- HDR mode with presets



**Part
Exchange
Welcome**

£2999
Body only

600EX-RT Flash



£679



£329

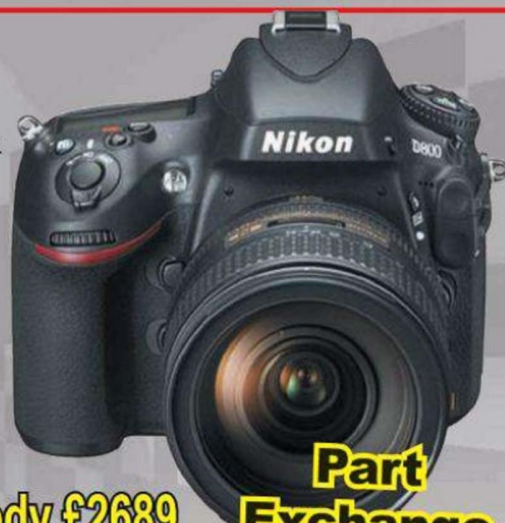
24-70mm f2.8 MKII



**Due April
£2299**

Nikon D800

- 36.3 effective megapixel, full-frame sensor.
- EXPEED 3 (14-bit A/D conversion) processor.
- Shoot 1080p HD video in FX & DX modes. You can now shoot broadcast quality video and record uncompressed movies to an external recorder.
- ISO Range 100-6,400 (extendable from 50 – 25,600).
- 30 to 1/8000 sec. plus bulb shutter speeds.
- Multi-CAM 3500FX; TTL phase-detection AF.
- AF-S, AF-C, focus tracking, face detection, single point selection, AF support in live view; manual focus with electronic rangefinder focus modes.
- 86,400-pixel RGB sensor metering.
- 3D Colour matrix metering, centre-weighted and spot metering (approx. 1.5%).
- Advanced active D Lighting.
- Manual pop-up flash; GN 12 (ISO 100, m); iTTL flash control; 24mm field of view coverage.
- Twin card slots - one Compact Flash and one SD.



**Part
Exchange
Welcome**

D800 Body £2399 - D800E without low pass filter Body £2689

Nikon D4

- 16.2 effective megapixel, full-frame sensor (16.6MP total).
- 10fps shooting with AF and AE, 11fps with focus and exposure locked, 24fps 2.5MP grabs.
- 91,000 pixel sensor for metering, white balance, flash exposure, face detection and active d-lighting.
- ISO Range 100-12,800 (extendable from 50 – 204,800).
- MultiCAM 3500FX Autofocus sensor works in lower light and with smaller apertures.
- Two sub-selector joystick/buttons for shooting orientation.
- 1080p 30 HD video at up to 24Mbps with uncompressed video output.
- New EN-EL18 battery (21.6Wh capacity, CIPA-rated at 2600 shots).
- Twin card slots - one Compact Flash and one XQD.

**D4 Body
£4799**



Mail order used items sold on 10 day approval. Return in 'as received' condition for refund if not satisfied (postage not included - mail order only).
Subscribe to our email newsletter - be amongst the first to learn about special offers and promotions - ask us for details.

Prices correct when compiled March 9th 2012. E&OE.



Connect
now with
your QR
app

BUY ONLINE (new stock only) - CHECK LATEST PRICES - UPDATED DAILY:

www.mifsuds.com
(SECURE SSL ENCRYPTION)

WANTED NOW!

We want your good quality cameras and lenses -

CANON EOS 1D/1DS series, EOS 40D/50D/60D, 5D/5D MKII, 7D, EOS 500D/550D/600D etc,
ALL L series lenses especially 300mm f2.8, 400mm f2.8, 500mm f4 and 600mm f4.

NIKON D3S, D3X, D3, D2X, D300/D300S, D200, D7000, D90, D80 etc, ALL lenses especially
200mm f2, 200-400mm, 300mm f2.8, 400mm f2.8, 500mm f4 and 600mm f4.

PENTAX - SONY - PANASONIC systems.

We also want your good quality FILM cameras..

35MM - CANON, NIKON, LEICA, OLYMPUS, MINOLTA, PENTAX, CONTAX systems.

MEDIUM FORMAT - BRONICA ETRS, SQ, GS and RF, MAMIYA 645, RB, RZ, 6/7 and TLR,
FUJI, HASSELBLAD, PENTAX 645MF, 645AF and 6X7 systems.

WE BUY FOR CASH

PART EXCHANGE OR COMMISSION SALE

Collection can be arranged.

contact us at info@mifsuds.com or ring 01803 852400

Now selling Fuji X Series



X-100 £729



X-10 £419



X-S1
£599

Part
Exchange
Welcome



X-Pro1 Body only

£1429

18mm f2

£549

35mm f1.4

£549

60mm f2.4

£599

Mifsuds
.COM
FAMILY RUN SINCE 1954

Mail Order :
01803 852400

Email - info@mifsuds.com

www.mifsuds.com

27-29, Bolton Street, Brixham, Devon. TQ5 9BZ.

PHONE LINES OPEN

MON - FRI 8am - 7pm,

SAT 9am - 5pm,

SUN 10am - 1pm.

SHOP OPEN

MON - SAT 9am - 5pm,

SUN 10am - 1pm.

Canon PROFESSIONAL DEALER "ALL UK STOCK"

LEE FILTERS - ALL IN STOCK- Digital Starter Kit £210 Starter Kit £149 Foundation Kit £54

Lee Universal Hood £125 Lee Neutral Density Grad Set - Hard or Soft £179 Lee ND Grads £72 each

Lee 0.6 or 0.9 Pro Glass ND £119 Lee 105mm Circular Polarizer + 105 Accessory Ring £250



EOS 7D + 70-300mm L IS	£2,199	EOS 60D + 17-55mm f2.8	£1,535	TSE 17mm f4L	£1,929	2 X EXTENDER II	£289
EOS1DX Order Now	£5,299	EOS 600D+18/135 IS	£769	TSE 24mm f3.5L II	£1,629	300mm f4L IS	£1,129
New 24-70 f2.8 II Order Now	£2,299	EOS 600D Body	£549	24mm f1.4L II	£1,319	300mm f2.8L IS II	£5,579
New 5D MK III Order Now	£2,999	EOS 600D+18/55 IS	£599	50mm f1.4	£299	400mm f2.8L II IS	£8,869
5D MK II + 24-105mm IS	£2,299	10-22 EFS	£619	85mm f1.2L II	£1,759	400mm f4 DO IS	£5,499
5D MK II body	£1,695	17-55mm EFS	£769	70-200mm f4L	£499	500mm f4 L II IS	£8,489
5D MK II + 24-70mm f2.8L	£2,549	17-85mm EFS IS	£369	70-200 f4L IS	£929	600mm f4 L II IS	10,999
5D MK II + 16 - 35mm f2.8L	£2,745	18 - 200mm EFS IS	£429	50mm f1.2L	£1,335	1.4 X EXTENDER III	£429
EOS 7D Body	£1,091	60mm Macro EFS	£349	70-200 f2.8L IS MKII	£1,829	2 X EXTENDER III	£429
EOS 7D + 18-135mm IS	£1,395	16-35mm f2.8L MKII	£1,149	100-400L IS	£1,249	430EX II Speedlite	£219
EOS 7D + EFS 15 - 85 IS	£1,549	17-40mm f4L	£615	70 - 300 IS	£399	580EX II Speedlite	£399
Pixma Pro1 £799 Pixma 9500 II £587		24-70mm f2.8L	£993	70-300 f4-5.6L IS	£1,199	MR14 EX Speedlite	£479
EOS 60D Body	£829	24-105 f4L IS	£939	100 f2.8 Macro	£419	Canon G1X In Stock	£699
EOS 60D + 17 - 85 IS	£979	8 - 15mm f4L Fisheye	£1,149	100mm f2.8L Macro IS	£719		

Nikon PROFESSIONAL Dealer

"ASK ABOUT SPECIAL IN-STORE OFFERS ON NIKON CAMERAS AND LENSES"

D4 - D3s - D3X - D700 - D7000 - D5100 - LENSES - FLASHGUNS - ACCESSORIES

New D4 body - order now	£4,799	Nikon 1 System - In Stock	Phone	600mm f4G AFS VR	£7,149
New D800 body - order now	£2,399	F6 camera body	£1,530	1.4x/1.7x Converter	£323
New D800E body - order now	£2,689	14-24 f2.8G + Lee SW150 kit	£1,659	2x TC-20 E III Converter	£399
D7000 body - IN STOCK	£995	14-24mm f2.8G AFS	£1,339	10.5mm f2.8G DX	£555
D7000 + 18-105mm VR	£1,199	24-70mm f2.8G AFS	£1,249	24mm f1.4G AFS	£1,599
D3100 + 18-55 VR	£449	PC-E 24mm f3.5 ED	£1,449	35mm f1.8G AFS DX	£175
D700 Body	£1,699	10 - 24mm G AFS DX	£679	50mm f1.8G AFS	£169
D700 + 50mm f1.4G AFS	Phone	16-35mm f4G AFS VR	£859	50mm f1.4G AFS	£307
D700 + 14 - 24 f2.8G AFS	Phone	24-120mm f4G AFS VR	£859	35mm f1.4G AFS	£1,389
D700 + 24 - 70 f2.8G AFS	Phone	28 - 300mm G AFS VR	£719	85mm f1.4G AFS	£1,279
D700 + 24 - 120 f4G AFS VR	Phone	16-85mm f3.5-5.6G AFS VR	£469	New 85mm f1.8G AFS	£469
D700 + 28 - 300 AFS VR	Phone	17-35mm f2.8D AFS	£1,529	60mm f2.8G Micro AFS	£408
D3S Body	£3,499	17-55mm f2.8G AFS DX	£1,099	40mm f2.8 Micro AFS DX	£219
D3S + 24-70 f2.8G AFS	Phone	18 - 200mm f3.5-5.6G DX VR II	£619	105mm f2.8G Micro AFS VR	£639
D3S + 14-24 f2.8G AFS	Phone	70-200mm f2.8G AFS VR II	£1,679	NEW SB910 Speedlight	£399
D3S + 70 - 200 f2.8G AFS VR II	Phone	70-300mm f4.5-5.6G AFS VR	£449	SB700 Speedlight	£249
D3X Body	£5,049	80-400mm f4.5-5.6 AFD VR	£1,229	SB-R1 Macro flash	£420
D3X + 14-24 f2.8G AFS	Phone	200-400 f4G AFS VR II	£4,899	SB-R1C1 Commander kit	£599
D3X + 24-70 f2.8G AFS	Phone	200mm f2G AFS VR II	£4,349	SU 800 Commander	£280
MB-D11 Grip	£249	300mm f2.8G AFS VR II	£4,149	WT - 4B Transmitter	£499
MB-D10 Grip	£249	400mm f2.8G AFS VR	£6,799	GP1 - gps unit	£189
WT4B Transmitter	£539	500mm f4G AFS VR	£5,995	85mm f1.8D	£315

HASSELBLAD

CALL US TO ARRANGE A FREE DEMO ON HASSELBLAD H or CFV

H4D-31 + 80mm	£9,499
H4D-40 body set	£12,799
H4D-40 + 80mm	£13,779
H4D-40 + 80mm + 100mm	£15,252
H4D-50 body set	£19,314
H4D-50 + 80mm	£21,100
H4D-50 Multi Shot body set	£24,215
H4D - 60 body set	£27,000
H4D - 200 M5 body	£29,995
CFV-39 for 500 series	£9,499
CFV-50 for 500 series	£11,999
28mm f4 HCD Lens	£3,439
35-90mm f4-5.6 HCD Lens	£5,485
50mm f3.5 HC II Lens	£3,162
HTS Tilt+ Shift Adapter	£4,113
80mm f2.8 HC Lens	£1,895
100mm f2.2 HC Lens	£2,740
120mm f4 Macro HC II Lens	£3,690
150mm f3.2 HCN Lens	£2,740
210mm f4 HC Lens	£3,057
300 f4.5 HC Lens	£3,690

BOWENS

the power behind the picture



500C/500C Classic + Triggers	£799	Bowens 200/200 Kit	£450
500R/500R Softbox/broilery Kit	£749	Bowens 400/400 Kit Triggers	£515
New 500R/500R Trigger Kit	£849	Bowens 400/400 Travel Pak	£895
500R/500R Travel pak Kit Triggers	£1,199	Bowens 200/200 Travel Pack	£819
500R/500R/500R Kit Triggers	£1,299	Please Phone for Accessories	
500/500 PRO Kit	£1,069	Travel pak - Small	£460
500/500 PRO Travelpak Kit	£1,460	Travel Pak - Large	£520
500/500/500 PRO Kit	£1,649	Ringlight Converter	£253
750/750 PRO Kit	£1,199	Fresnel 200 Spot	£485
750/500/500 PRO Kit	£1,599	Pulsar Tx + B/Trigger card	£119
750/750/750 PRO Kit	£1,849	Pulsar Tx Radio Trigger	£69
1000/1000 PRO Kit	£1,399	Pocket Wizard Trigger Card	£102

Leica

LEICA M9 body	£4,799
LEICA M9-P + 50mm f2	£6,644
LEICA M9-P Black or Silver	£5,395
28mm f2.8 Summicron - Blk	£2,750
24mm f2.8 Elmarit - Blk	£2,573
24mm f1.4 Summilux - Blk	£4,950
28mm f2.8 Elmarit - Blk	£1,377
50mm f2 Summicron - Blk	£1,449
90mm f4 Macro Elmar set	£2,550
X1 + Viewfinder + Case	£1,389
Leica V-Lux 3	£690
LEICA D-Lux 5 Titanium	£855
LEICA D-LUX 5 grip+case	£649
LEICA V-LUX 30	£495

SIGMA Tokina Nikon/Canon fits

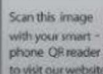
NEW SIGMA 8 - 16mm DC HSM	£549
SIGMA 10-20mm f4-5.6 EX DC	£399
SIGMA 10-20mm f3.5 EX DC	£479
SIGMA 12 - 24mm f4.5-5.6 EX II	£669
SIGMA 24 - 70 f2.8 EX DG HSM	£619
SIGMA 70-200 f2.8 EX DG OS	£969
SIGMA 120-300mm f2.8 DG OS	£2,049
SIGMA 70 - 300mm f4 /5.6 DG OS	£2,889
SIGMA 150 - 500mm DG OS	£799
SIGMA 50 - 500mm DG OS	£1,099
SIGMA 85 f1.4 EX DG HSM	£719
SIGMA 300 f2.8 EX DG HSM	£2,249
SIGMA 500 f4.5 EX DG HSM	£3,799
Tokina 11 - 16mm f2.8 ATX ProDX	£532
Tokina 12-24mm f4 II ATX ProDX	£532
Tokina 100 f2.8 Macro ATX Pro	£395
Tokina 16 - 28mm f2.8 ATX Pro FX	£775

ZEISS OUTSTANDING IMAGE QUALITY FOR YOUR DSLR

18mmf3.5/NikZF2	£1,026
18mmf3.5/CanZE	£1,026
21mmf2.8/NikZF2	£1,380
21mmf2.8/CanZE	£1,380
25mmf2.8/NikZF2	£756
28mmf2.8/NikZF2	£940
28mmf2.8/CanZE	£940
35mmf1.4/NikZF2	£1,380
35mmf1.4/CanZE	£1,380
50mmf1.4/NikZF2	£532
50mmf1.4/CanZE	£532
85mmf1.4/NikZF2	£940
85mmf1.4/CanZE	£940
100mmf2 MakroZF2	£1,380
100mmf2 MakroZE	£1,380

Manfrotto Tripods & Heads

190XProB	£112	804 RC2 head	£59
190 CXPro 3	£230	808 RC4 head	£110
190 CXPro 4	£240	410 head	£160
055 XProB	£128	701 HDV	£89
055 CXPro 3	£263	501HDV	£143
055 CXPro 4	£280	303 SPH	£399
460 MG head	£72	303 Plus	£312
484 RC2 head	£39	303	£280
		324 RC2	£92
		327 RC2	£140
		468MGR2	£190
		468 MGR2C	£212
		300N	£127



More online

USED EQUIPMENT

H3D 39body set	£5,999
H3D-39 + 80mm complete	£6,495
H3D-39 + 80mm complete	£6,495
Hasselblad HC 210 Lens	£1,299
Hasselblad H17X	£695
Hasselblad H17M	£175
Hasselblad HCD 28mm	£2,250
Hasselblad H3D Grid Screen	£80
500CM + 80mm + A12	£495
160mm CB Tele Tessar	£495
250mm Sonnar C	£325
Hasselblad 51 Ext Tube	£49
Hasselblad 21 Ext Tube	£49
Hasselblad A12	£75
Hasselblad HM-16-32 Mag	£395
Hasselblad Meter Knob	£50
Mamiya 645 105 - 210mm	£250
NEW RZ67 Pro II Polaroid	£99
Mamiya 645 105mm f2.8	£179
Mamiya 645 210mm f4	£105
Mamiya 55-110 AF Lens New	£495

Wanted quality photographic kit for Part exchange or Commission Sale

£275 Nikon MB-D10 Grip	£125
£150 Nikon 35mm f2.8 PC Lens	£195
£175 Nikon AF 24-70 f2.8 VR	£295
£50 Tamron 28-75mm f2.8 - Nikon	£275
£250 Nikon 18-270mm D II - Nikon	£795
£250 Zeiss 85mm f1.4 ZF2 Nikon	£195
£395 Nikon F2 + DPI finder	£75
£650 Nikon TC 200 2X	£240
£650 Ricoh GX200 VIF kit	£195
£195 Leica 24mm f2.8 ASPH - 6 bit	£240
£195 Leica 24mm Viewfinder	£495
£195 Metz 54 MZ41 + Hass + Nikon	£295
£375 Metz 45CL-4 Digital + Hass	£250
£295 Canon EOS 400D + 18-55	£199
£695 Canon EOS 350D + 18-55	£225
£225 Canon EOS 450D body	£275
£275 Canon EOS 400D body	£495
£289 Canon EF 70-300mm f4-5.6	£289
£595 Canon EF 70-300mm f4-5.6	£289

PocketWizard

Mini TT1 CE Canon	£160
Flex TT5 CE Canon	£160
1xMini 2xFlex Canon	£475
Mini TT1 CE Nikon	£160
Flex TT5 CE Nikon	£160
1xMini 2xFlex Nikon	£475
2 x PLUS II £210	
Fuji GF670 - £1699	
New Fuji GF670 Wide	£1899
Fuji X100 £749	X10 £415



NEW!!

K-01

K-01 Kit
 SRP £679.99

Marc Newson.



Available in Yellow, Black or Silver

- Designed by world famous designer : Marc Newson
- 16 Megapixels stabilised sensor
- Large, easy-to-view, high-resolution 3.0" LCD screen
- High speed continuous shooting for 6 frames per second

HDR (High Dynamic Range)

The Pentax K-01 is equipped with HDR that allows continuous shooting with three levels of exposure and creates wide dynamic range images avoiding flared highlights and loss of detail in dark shadow areas.



Full HD Movie Recording

With the K-01, movies can be recorded instantly simply by pressing the dedicated video recording button. Beautiful images are created by the high quality sensor and recorded in full high definition (30fps / MPEG-4 AVC / H264 format). The K-01 also introduces a large range of filters and other creative functions for you to be able to, not only shoot movie, but create movie.

The K-01 is equipped with all the connections to record not only the video, but also the sound, and to export all easily on your PC or TV via the HDMI cable.



A modern digital camera with a contemporary yet timeless design. The camera body is compact and trim whilst providing all the functions of a professional camera. The lines are clean and simple creating an elegant graphical composition. The materials convey quality and honesty. Machined aluminium and rubber provide you with a tactile and durable piece of technology.

TIMELESS, TRUSTY, TOUCHABLE



See website for full details & our latest LOW PRICE

- Auto Picture / Scene Mode
- Red & green custom buttons
- Available with a new 40mm f/2.8 XS lens - the world's smallest fixed focal lens (as of 1 February 2012)

Shake Reduction

As seen in Pentax's range of Digital SLRs, the K-01 is equipped with a sensor shift shake reduction system. This system moves the sensor in the opposite direction than the one of the camera, so that the sensor remains in the same position during the shooting of your images or movies.



Pentax 'K' Mount Lenses

Since the start of the K-mount, PENTAX has produced more than 20 millions lenses. All of these lenses are compatible with the K-01!

Lenses include fish-eye, macro and telephoto, delivering exceptional image quality. For the latest range of lenses at low prices, visit www.ParkCameras.com/AP.



Can't see what you are after?? Park Cameras stock a wide range of Pentax lenses and accessories to go with your digital camera. Visit us instore or online, or call us on our help and advice line: 01444 23 70 60



PARKCameras



Visit our state of the art
showroom in West Sussex, less
than 15 miles from Brighton

York Road, Victoria Business Park,
Burgess Hill, West Sussex, RH15 9TT

CAMERAS

LENSES

BAGS

TRIPODS

PRINTERS

EOS 5D Mark III

CREATIVITY
REDEFINED



- 22.3 megapixel full-frame sensor
- 61-point AF
- 6 fps continuous shooting
- ISO 100-25,600 sensitivity, expandable to ISO 102,400
- Full-HD video with manual control
- 14-bit DIGIC 5+ processor
- Weather sealing
- 3.2" 1,040,000-dot LCD screen
- HDR mode

**First deliveries
expected to
arrive late March!**
See web to place your
order and receive one of
the first available cameras



Canon EOS 1100D

- 12 Megapixel CMOS sensor
- On-screen Feature Guide
- Creative Auto & Basic
- HD Video capture
- Compact & Lightweight

EOS 1100D Body Only **£309.00**
EOS 1100D + 18-55 IS II **£394.99**
EOS 1100D + 18-55 IS II
+ 55-250 IS I **£548.99**

ADD YOUR ACCESSORIES
Canon LP-E10 Spare Battery
£40.99 when bought with
any EOS 1100D body or kit

Canon EOS 550D

- 18 Megapixel CMOS sensor
- Up to 3.7fps shooting
- Full HD movies
- ISO 100-6400, H12800
- 3.0" LCD Screen

EOS 550D Body Only **£469.00**
EOS 550D + 18-55 IS II **£579.95**
EOS 550D + 18-55 IS II
+ 55-250 IS II **£729.99**

ADD YOUR ACCESSORIES
Canon LP-E8 Spare Battery
£40.99 when bought with
any EOS 550D body or kit

Canon EOS 600D

- 18 Megapixel CMOS sensor
- Scene Intelligent Auto mode
- Full HD movies
- Up to 3.7fps shooting
- 3" Vari-angle LCD Screen

EOS 600D Body Only **£549.99**
EOS 600D + 18-55 IS II **£619.99**
EOS 600D + 18-55 IS II
+ 55-250 IS II **£809.00**

ADD YOUR ACCESSORIES
SanDisk 8GB Ultra SD HC only
£12.99 when bought with
any EOS 600D body or kit

Canon EOS 60D

- 18 Megapixel CMOS sensor
- Advanced creative features
- Full HD movies
- ISO 100-6400, H12800
- 3" Vari-angle LCD Screen

EOS 60D Body Only **£784.99**
EOS 60D + 18-55 IS II **£889.99**
EOS 60D + 17-85 IS
+ 70-300 IS **£1,429.98**

ADD YOUR ACCESSORIES
Adobe Lightroom 3.0 only
£174.00 when bought with
any EOS 60D body or kit

Canon EOS 7D

- 18 Megapixel CMOS sensor
- Up to 8fps shooting
- Full HD movies
- Magnesium alloy body
- 3.0" Clear View II LCD

EOS 7D Body Only **£1,119.00**
EOS 7D + 18-135 IS **£1,478.99**
EOS 7D + 18-55 IS
EOS 7D + 70-300 IS **£2,220.00**

ADD YOUR ACCESSORIES
Canon LP-E6 Spare Battery
£62.99 when bought with
any EOS 7D body or kit

Canon EOS 5D Mark II

- 21.1MP full frame sensor
- ISO range: 100 - 25,600
- Full HD movies
- Magnesium alloy body
- 3.0" LCD with Live View

EOS 5D II Body Only **See Web**
EOS 5D II + 24-105 L IS **£2,257.00**
EOS 5D II + 24-70 L IS **£2,489.00**
EOS 5D II + 70-300 L IS **£2,610.99**

ADD YOUR ACCESSORIES
Canon BG-E6 Battery Grip
£124.95 when bought with
any EOS 5D Mark II kit

Canon Lenses

For money saving deals with
filters & hoods, visit our website.

14mm f/2.8 II USM £1,899.00	200mm f/2.8 USM/2 £599.99	EF-S 18-135mm IS (Unboxed) £259.99
20mm f/2.8 USM £414.99	300mm f/2.8 USM IS II £5,498.00	EF-S 18-200mm f/3.5-5.6 IS £399.99
24mm f/1.4 Mk II USM £1,323.00	300mm f/4.0 USM IS £1,143.95	24-70mm f/2.8 USM £949.00
24mm f/2.8 £369.99	400mm f/2.8 USM IS II £8,869.00	24-70mm f/2.8 II USM NEW See Web
24mm f/2.8 IS USM NEW	400mm f/4.0 DO L USM IS £5,379.99	24-105mm f/4.0L IS USM £909.99
28mm f/1.8 USM £369.99	400mm f/5.6L USM £1,099.99	24-105mm IS (White Box) £769.99
28mm f/2.8 £165.99	500mm f/4.0L USM IS II £8,489.00	28-135mm f/3.5-5.6 USM IS £374.00
28mm f/2.8 IS USM NEW	600mm f/4.0L USM IS II £10,999.00	28-300mm f/3.5-5.6L IS USM £2,184.99
35mm f/1.4L USM £1,159.99	500mm f/5.6L IS USM £9,699.99	EF-S 55-250mm f/4-5.6 IS £164.99
35mm f/2.0 £219.99	TSE 17mm f/4.0L £1,849.99	EF-S 55-250mm f/4-5.6 IS II £178.99
50mm f/1.2 L USM £1,269.00	16-35mm f/2.8L IS II £1,699.99	70-200mm f/2.8L IS II USM £1,899.99
50mm f/1.4 USM £299.00	TSE 45mm f/2.8 £1,118.99	70-200mm f/2.8L USM £979.00
50mm f/1.8 II £94.99	TSE 90mm f/2.8 £1,118.99	70-200mm f/4.0L IS USM £969.99
50mm f/2.5 Macro £234.99	8-15mm f/4L Fisheye USM £1,149.00	70-200mm f/4.0L USM £529.99
EF-S 60mm f/2.8 Macro £329.99	EF-S 10-22mm f/3.5-4.5 USM £599.99	70-300mm f/4.0-5.6 IS USM £399.99
MP-E 65mm f/2.8 £849.99	EF-S 15-85mm f/3.5-5.6 IS USM £589.99	70-300mm f/4.0-5.6L IS USM £1,074.99
85mm f/1.2L II USM £1,699.00	EF-S 15-85mm IS (Unboxed) £580.00	70-300mm f/4.5-5.6 DO IS USM £1,139.99
85mm f/1.8 USM £311.99	16-35mm f/2.8L IS II £1,159.99	75-300mm f/4.0-5.6 Mk III £199.99
100mm f/2.0 USM £384.99	17-40mm f/4.0L USM £619.99	75-300mm f/4.0-5.6 USM III £241.99
100mm f/2.8 USM Macro £429.00	EF-S 17-55mm f/2.8 IS USM £789.99	100-400mm f/4.5-5.6L USM IS £1,269.99
100mm f/2.8L Macro IS USM £689.99	EF-S 17-85mm f/4.0-5.6 IS USM £314.99	TBC
135mm f/2.0L USM £859.99	EF-S 17-85mm IS (Unboxed) £299.99	1.4x III Extender £429.99
135mm f/2.8 Soft Focus £352.99	EF-S 18-55mm f/3.5-5.6 IS II £139.99	2x III Extender £449.99
180mm f/3.5L USM Macro £1,249.99	EF-S 18-55mm IS II (Unboxed) £80.00	EF 12II Extension Tube £79.99
200mm f/2.0L IS USM £4,939.99	EF-S 18-135mm f/3.5-5.6 IS £299.99	EF 25II Extension Tube £139.99

D800 GET THE BIG PICTURE

D4 BUILT TO PUSH LIMITS



- 36.3 megapixel FX-format (full-frame) CMOS sensor
- ISO 100-6400
- 4 fps consecutive shooting
- 3.2" 921k-dot LCD monitor
- 3D Color Matrix Metering III
- 100% viewfinder coverage and three Crop Modes
- Quiet shooting mode
- Durable Magnesium alloy body



- 16.2 MP full frame CMOS sensor
- Up to 11fps in FX format
- ISO 100-12800: extendable up to 204,800 and down to 50
- 51 point AF system
- Highly durable Kevlar/carbon fiber-composite shutter unit
- Full HD 1080p movies
- 3.2" 922k-dot LCD monitor
- Wireless LAN & Ethernet support

NEW!!

Pre-orders taken now to
receive one of the first
cameras in the UK!

NEW!!

Pre-orders taken now to
receive one of the first
cameras in the UK!

Nikon D5100

- 16.2 Megapixel CMOS sensor
- High ISO (100-6400)
- Full HD movies
- 4 fps continuous shooting
- Compact & Lightweight

D5100 Body Only **£524.99**
D5100 + 18-55 VR **£599.99**
D5100 + 18-55 VR
+ 55-200 VR **£799.98**

ADD YOUR ACCESSORIES
Nikon ME-1 Microphone
£94.99 when bought with
any D5100 body or kit

Nikon V1

- 10.1 Megapixel CMOS sensor
- High-speed continuous shooting
- Portable System
- 3.0" LCD Screen
- Motion Snapshot

V1 Body Only **£559.99**
V1 + 10-30 VR **£694.99**
V1 + 10-30 VR
+ 30-110 VR **£824.99**

£50 CASHBACK!
Claim £50 cashback from Nikon when
purchasing a Nikon V1 between
2nd February & 2nd April 2012

Nikon D300s

- 12.3 Megapixel CMOS sensor
- High ISO (200-3200)
- D-Movie function
- 7-fps continuous shooting
- Magnesium alloy body

D300s Body Only **£1,099.00**
D300s + 16-85 ED VR **£1,547.99**
D300s + 18-200 ED VR II **£1,698.99**
D300s + MB-D10 Grip **£1,368.99**

ADD YOUR ACCESSORIES
SanDisk 8GB Extreme C/F
card **£53.00** when bought
with any D300s body or kit

Nikon Lenses

For money saving deals with
filters & hoods, visit our website.

AF-G 10.5mm f/2.8G ED DX £509.99	AF-S 85mm f/1.4G £1,249.99	AF-S 17-55mm f/2.8G IF-ED £1,079.99
AF-D 14mm f/2.8D £1,249.99	AF-S 85mm f/3.5G DX Micro £419.99	AF-S 18-55mm f/3.5-5.6G II £127.00
AF-D 16mm f/2.8D Fisheye £613.99	PC-E 85mm f/2.8D ED £1,399.99	AF-S 18-55mm f/3.5-5.6G VR £125.99
AF-D 20mm f/2.8 £469.99	AF-DC 105mm f/2.0 Nikkor £794.99	AF-S 18-105mm f/3.5-5.6G VR £190.00
AF-D 24mm f/2.8D £329.99	AF-D 135mm f/2.0 £989.99	AF-S 18-200mm f/3.5-5.6G VR II £599.99
AF-S Nikkor 24mm f/1.4G £1,603.99	AF-D 180mm f/2.8 IF-ED £628.99	AF-S 24-70mm f/2.8G ED £1,218.99
PC-E 24mm f/3.5D ED £1,419.99	AF-S 200mm f/2G ED VR II £4,199.99	AF-D 24-85mm f/2.8-4 £529.99
AF-D 28mm f/2.8 £226.99	AF-D 200mm f/4D IF-ED £1,139.99	AF-S 24-120mm f/4G ED VR £829.99
AF-S 35mm f/1.4G £1,394.99	AF-S 300mm f/2.8G ED VR II £3,999.95	AF-S 28-300mm f/3.5-5.6G VR £709.99
35mm f/2.0 AF Nikkor D £262.99	AF-S 300mm f/4D IF-ED £979.99	AF-S 55-200mm f/4-5.6G VR £249.99
35mm f/1.8 AF-S DX £169.99	AF-S 400mm f/2.8G ED VR £6,645.00	AF-S 55-300mm f/4.5-5.6G VR £274.99
AF-S 40mm f/2.8G ED Micro £219.00	AF-S 500mm f/4G ED VR £5,869.99	AF-S 70-200mm f/2.8 VR II £1,599.99
PC-E 45mm f/2.8D ED Micro £1,419.99	AF-S 600mm f/4G ED VR £7,199.99	AF-S 70-300mm f/4.5-5.6G VR £428.99
AF-S 50mm f/1.4D £239.99	AF-S 105mm f/2.8G VR IF-ED £612.99	AF-D 80-400mm f/4.5-5.6G VR £1,184.99
AF-S 50mm f/1.4G £293.99	AF-S 10-24mm f/3.5-4.5G DX £666.99	AF-S 200-400mm f/4G VR II £4,799.00
AF-S 50mm f/1.8 £112.99	AF-S 14-24mm f/2.8G ED £1,316.99	TC-14E II 1.4x Teleconverter £319.99
AF-S 50mm f/1.8G £184.99	AF-S 16-35mm f/4G ED VR £844.99	TC-17E II 1.7x Teleconverter £319.99
AF-S 60mm f/2.8G ED Micro £409.99	AF-S 16-85mm f/3.5-5.6G VR £448.99	TC-20E III 2.0x Teleconverter £404.99
AF-D 85mm f/1.8D £314.99	AF-S 17-35mm f/2.8 IF-ED £1,469.99	

SONY Alpha a65

- 24.3 Effective Megapixels
- Translucent Mirror Technology
- High Speed Capture (10fps)
- Full HD Movie
- Ultra-fast shutter lag



A65 Body Only **£649.00** A65 + 18-55mm **£749.00**

SONY Alpha a77

- 24.3 Effective Megapixels
- Translucent Mirror Technology
- High Speed Capture (12fps)
- Full HD Movie
- Ultra-fast shutter lag



A77 Body Only **£1,099.00** A77 + 16-50mm **£1,599.00**

SONY NEX-7

- 24.3 Effective Megapixels
- Ultra-fast AF with Object Tracking
- High Speed Capture (10fps)
- Full HD video up to 50p



NEX-7 Body Only **£995.00** NEX-7 + 18-55mm **£1,099.00**

SONY NEX-C3

- 16.2 Effective Megapixels
- Stylish & simple to use
- High Speed Capture (5.5fps)
- 720p HD video
- 3D Sweep Panorama



NEX-C3 Body Only **£329.99** NEX-C3 + 18-55mm **£389.00**

USED EQUIPMENT

For a range of Used Cameras and
Photographic Equipment, visit our
website - **UPDATED DAILY**



Clearance

Unrepeatable prices
while stocks last

Items

Visit www.ParkCameras.com/AP
for all our great offers

All prices include VAT @ 20% Opening times Mon-Sat 9:00am-5:30pm; Thursday 9:00am-7:30pm; Sunday 10:30am-4:30pm. Store address: York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT.

We accept Visa, Mastercard, Maestro & PayPal (online only). All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Visit our website - updated daily
www.ParkCameras.com/AP
 or e-mail us for sales advice using
sales@parkcameras.com

Phone one of our knowledgeable sales advisors
Monday - Saturday (9:00am - 5:30pm) or Sunday (10:30am - 4:30pm)

01444 23 70 60



TVs

BINOCULARS & SCOPES

FLASHGUNS & LIGHTING

ACCESSORIES

TRAINING

Panasonic DMC-GX1

- ▶ 16.0 Megapixels
- ▶ 1920 x 1080 Full-HD High
- ▶ Quality Video Recording
- ▶ Advanced AF System
- ▶ Easy Manual Control
- ▶ Stylish Classic Design

The LUMIX GX1, lets you take your photography to the next level in an interchangeable lens camera small enough to fit in your jacket pocket. With a chic style, exceptional image quality and intuitive features that help you get the perfect shot every time, the GX1 is designed to be your companion for all of life's precious moments.



OLYMPUS OM-D E-M5

- ▶ 16.1 Megapixels
- ▶ Innovative electronic viewfinder
- ▶ 9 fps sequential shooting
- ▶ Dust & splashproof
- ▶ Magnesium alloy body
- ▶ 3.0" tilting OLED monitor

Cutting-edge yet nostalgic in appearance, the Olympus E-M5 takes all the past engineering expertise of the Micro Four Thirds standard and overhauls it with enhanced features and innovations on the inside.



NOW IN STOCK!! See website for our latest low prices

Pre-order at Park Cameras & receive a FREE Battery grip worth over £200!

Panasonic DMC-G2

- ▶ 12.1 Megapixels
- ▶ Touch-screen Operation
- ▶ HD Movie (720p)
- ▶ 3.0" Free-angle LCD Screen
- ▶ My Colour Mode



G2 Black + 14-42mm **£329.00** Add a SanDisk 8GB Ultra SDHC Card for only £12.99!

Panasonic DMC-GF3

- ▶ 13.06 Megapixels
- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Screen
- ▶ Advanced IA (Intelligent Auto)



GF3 +14-42mm **£359.99** GF3 +14mm **£329.99**

Panasonic DMC-G3

- ▶ 16.0 Megapixels
- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Touch-Screen
- ▶ IA Plus for Easy Manual Adjustment



G3 +14-42mm **£449.99** GF3 Twin Lens Kit **£679.98**

Panasonic DMC-GH2

- ▶ 16.05 Megapixels
- ▶ 5fps - Up to 40fps in 4MP Mode
- ▶ 1920 x 1080 50i Full-HD Movies
- ▶ 3.0" LCD Touch-Screen
- ▶ 3D Shooting Compatible



GH2 +14-42mm **£699.99** GH2 +14-140mm **£949.99**

Lumix DMC-TZ30

Slim travel camera with 20x Optical Zoom, Full HD Movie, GPS and 3D Photo Mode.



New and Coming Soon!

See website for full details & to place an order.

Lumix DMC-FZ48

24x Optical Zoom with HD Movie recording offering Active, Creative Photo and Movie



Our Price £319.99

Add a Panasonic 8GB SD Card for only £19.99

Lumix DMC-LX5

Capture Creativity with the New LX5 with New High Sensitivity CCD & F2.0 LEICA lens



Now £359.99 was £458.99

Add a Panasonic 8GB SD Card for only £19.99

lowepro

Vertex 100AW

A premium backpack for the serious adventure bound photographer or sports photographer.



Now £69.95* was £154.95

See web for full details & to place an order.

Pro Runner 300AW

A compact, streamlined & urban-inspired solution for photographers carrying gear through busy areas.



Now £44.95* was £115.95

See web for full details & to place an order.

Slingshot 202AW

Fast access, improved organization, and the ability to add a tripod all make this a great sling bag for photojournalists.



Now £47.95* was £108.95

See web for full details & to place an order.

Looking for a bag that gives you MOORE?

Look no further as the Kelly Moore range of bags are coming soon to Park Cameras. Visit www.ParkCameras.com/Kelly-Moore for full details and to place an order.



Manfrotto 732CY-A3RC1 Tripod

This carbon fibre tripod is compact and lightweight - ideal for use with either a compact DSLR or high-zoom compact.



Now £84.95* was £199.95

See web for full details & to place an order.

PocketWizard Plus III Transceiver

This is the most reliable, feature-packed, easy-to-use solution for remote flash and camera triggering available.



Single £129.99

Twin Kit £249.99

Manfrotto MG8000 Extreme

This is the latest flash model featuring extreme level of creativity and professional performances.



NEW & COMING SOON!

See web for full details & to place an order.

Spudz 6x6" Micro Fibre Cleaning Cloth

Only £4.95



SanDisk 4GB Eye-Fi SD HC Card

Only £57.99



Rotolight Creative Colour Kit

Only £169.99



Olympus Lenses

For money saving deals with filters & hoods, visit our website.

1/3 Lenses		MICRO 4/3 Lenses	
3mm f/3.5 ED Fisheye	£714.99	12mm f/2.0	£599.99
15mm f/2.8 Pancake	£208.99	17mm f/2.8	£249.99
35mm f/3.5 Macro	£199.99	45mm f/1.8	See Web
50mm f/2.0 ED Macro	£569.00	9-18mm f/4-5.6	£499.99
150mm f/2.0 ED	£1,999.00	14-150mm f/4.0-5.6 ED	£499.99
300mm f/2.8 ED	£5,799.00	14-42mm f/3.5-5.6 II	£249.99
7-14mm f/4	£1,449.00	40-150mm f/4.0-5.6 ED II	£244.99
9-18mm f/4.0-5.6	£479.00	50-200mm f/2.8-3.5 ED SWD	£979.00
11-22mm f/2.8-3.5	£719.00	70-300mm f/4.0-5.6 ED	£309.99
12-60mm f/2.8-4.0 ED SWD	£899.00		

SAMSUNG

NX11

- ▶ 14.6 Megapixel APS-C Sensor
- ▶ New Grip Design
- ▶ Interchangeable Lens System
- ▶ 3.0" AMOLED Screen
- ▶ 720p HD Video Mode
- ▶ Fast AF

Create stunning images easily with the NX11. Featuring the i-Function lens - which lets you intuitively control complex manual settings - it comes with new features like Panorama Mode and Sound Picture. You can capture everything from sweeping landscapes to the chirping of birds in the background.



NX11 Body Only **£219.00** NX11 +18-55mm **£359.00** NX11 Body Only **£489.00** Visit us instore or online for even more NX11 offers

SAMSUNG

NX200

- ▶ 20.3 Megapixel APS-C Sensor
- ▶ High Speed Capture (7fps)
- ▶ Wide range ISO (100 - 12800)
- ▶ 1080 30p Full HD Movie
- ▶ i-Function 2.0
- ▶ 3.0" VGA AMOLED Display

Thanks to a 20.3 megapixels APS-C CMOS Sensor, the NX200 delivers images that satisfy even the most discerning eye. Just as importantly, the camera's innovative features and design make those images easier than ever to capture.



NX200 Body Only **£429.95** NX200 +18-55mm **£499.00** NX200 +20-50mm **£519.00** Visit us instore or online for even more NX200 offers

Sigma Lenses

For money saving deals with filters & hoods, visit our website.

4.5mm f/2.8 EX DC HSM	£586.00	105mm f/2.8 EX DG OS	£599.99	18-250mm f/3.5-6.3 DC OS	£399.00
8mm f/3.5 EX DG (Feye)	£619.99	150mm f/2.8 EX DG OS	£849.00	24-70mm f/2.8 EX DG	£639.00
10mm f/2.8 EX DC HSM	£489.00	8-16mm f/4-5.6 DC HSM	£549.00	50-200mm f/4-5.6 DC OS	£179.99
15mm f/2.8 EX DG	£499.99	10-20mm f/4-5.6 EX DC	£409.00	50-500mm f/5-6.3 DG OS	£1,225.00
20mm f/1.8 EX DG	£519.99	10-20mm f/3.5 EX DC HSM	£489.00	70-200mm f/2.8 EX DG II	£569.99
24mm f/1.8 EX DG	£449.99	12-24mm f/4.5-5.6 DG II	£679.00	70-200mm f/2.8 EX DG OS	£979.00
28mm f/1.8 EX DG	£369.99	17-50mm f/2.8 EX DC OS	£539.00	70-300mm f/4-5.6 DG Macro	£119.99
30mm f/1.4 EX DC HSM	£379.00	17-70mm f/2.8-4 DC OS	£339.99	70-300mm f/4-5.6 APO DG	£177.99
50mm f/1.4 EX DG HSM	£374.99	18-50mm f/2.8-4.5 DC OS	£179.99	70-300mm f/4-5.6 DG OS	£299.00
50mm f/2.8 EX DG Macro	£269.00	18-125mm f/3.8-5.6 DC OS	£253.99	120-300mm f/2.8 EX OS	£2,079.00
70mm f/2.8 EX DG Macro	£369.00	18-200mm f/3.5-6.3 DC	£189.99	120-400mm f/4.5-5.6 OS	£674.99
85mm f/1.4 EX DG HSM	£719.00	18-200mm f/3.5-6.3 DC OS	£248.00	120-400mm OS (Refurb)	£639.99

EPSON STYLUS PHOTO R2880

Step into large format printing with first rate colour & black & white images

Now £459.00 was £468.99



Epson Stylus Photo R3000

Achieve outstanding A3+ prints with the Epson Stylus Photo R3000.

Now £539.00 was £669.99



For even more Epson, as well as paper & ink deals, please visit www.ParkCameras.com/AP

Sign-up to our newsletter

Sign-up to our weekly newsletter to get exclusive promotions, bespoke offers and information on the latest products



Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30



ffordes

photographic

65mm F4 L-A...	E++ £369	Sigma 1.4x Apo EX Converter...	E++ £129	35-80mm F4-5.6 SMC A...	E++ £25
75mm F4.5 Shift W...	As Seen / E++ £299 - £349	Sigma 2x Apo EX Converter...	E++ £109 - £129	40mm F2.8 SMC M...	E++ £79
90mm F3.5...	As Seen £399	Teleplus 2x MCT Converter...	E++ £39 - £45	40-80mm F2.8-4 SMC M...	E++ £39 - £69
100-200mm F5.2 W...	E++ £399	TC16A Teleconverter...	Unused £99	50mm F2 SMC A...	E++ £29
140mm F4.5 Macro M-LA...	E++ £299 - £399	SB-R200 Speedlight...	Mint- £139	50mm F4 SMC M Macro...	E++ £129
140mm F4.5 Macro W...	E++ £219 - £259	SB218 Ringflash...	E++ £109 - £179	55mm F1.8 SMC PK...	E++ £49
180mm F4 Soft VSF D/L...	E++ £599	SB225 Speedlight...	E++ £49	80-200mm F4.5 SMC M...	E++ £35
180mm F4.5...	Mint- £299	SB23 Speedlight...	E++ £35	100mm F2.8 SMC M...	E++ £99
180mm F4.5 W...	E++ £179 - £199	SB24 Speedlight...	E++ £49	300mm F4 SMC PK...	E++ £195
180mm F4.5 W/VN...	Exc / E++ £149 - £395	SB25 Speedlight...	E++ £99	Takumar 28-80mm F3.5-4.5 A...	E++ £29 - £39
250mm F4.5...	Exc / E++ £179 - £199	SB27 Speedlight...	E++ £49	Takumar 135mm F2.5...	E++ £39
250mm F4.5 W...	E++ £119 - £225	SB28 Speedlight...	E++ £99		
350mm F5.6 Apo...	E++ £499	SB29 Speedlight...	E++ £179		
360mm F6...	E++ £249 - £299	SB400 Speedlight...	E++ £79		
1x Converter...	E++ £199 - £249	SB500X Speedlight...	E++ £79		
120 Pro Mag...	E++ £59	SB600 Speedlight...	E++ £169		
120 Pro Mag (R4.5)...	E++ £145	SB700 Speedlight...	E++ £179		
120 Pro II Mag...	E++ £49 - £69	SB800 Speedlight...	E++ £179 - £219		
AE Prism Finder...	As Seen / E++ £149 - £249	SB900 Speedlight...	E++ £269		
PD Prism Finder...	E++ £129				
Polaroid Mag...	E++ £35				
Transmitter M2 & Receiver...	E++ £39				
Winder II...	E++ £59				

Nikon Manual - Please Call

Olympus OM Series

Mamiya Twin Lens - Please Call

Nikon AF

F6 Body Only...	E++ / Mint- £949 - £999	OM4 Black + 50mm F1.8...	E++ £149 - £199	600AF Body + Magazine...	Mint- £1,099
F5 Body Only + M30 Charger + Battery...	E++ £259	OM2SP Black Body Only...	E++ £119	6008 Pro Complete...	E++ £699
F5 Body Only...	Exc / E++ £199 - £299	OM2M Black Body Only...	As Seen / E++ £49 - £79	6006 Mk1 Complete...	E++ £369 - £399
F100 Body Only...	As Seen / Exc £79 - £129	OM2M Chrome Body Only...	E++ £75 - £79	SLX Mk1 Complete...	As Seen / E++ £299
F90X + MB10 Grip...	As Seen / E++ £39 - £59	OM1M Black Body Only...	E++ £49	50mm F4 HFT...	Exc / E++ £199 - £299
F90 Body Only...	E++ £39 - £69	OM1M Chrome Body Only...	As Seen / E++ £65 - £79	50mm F4 PD...	E++ £599
F80SD Black Body Only...	E++ £99	OM1 Chrome Body Only...	E++ £69	50mm F4 PD L...	E++ £449
F80 Black + 28-100mm...	E++ £99	OM40 Black + 50mm F1.8...	E++ £79	80mm F2.8 HFT...	E++ £199
F80 Black + MB16 Grip...	E++ £99 - £179	OM40 Black Body Only...	Exc / E++ £49 - £79	80mm F2.8 PD...	Unused £379
F80 Black Body Only...	As Seen / E++ £99 - £299	OM10 Chrome + 50mm F1.8 + M/Adapter...	E++ £49	120mm F4 PDS Makro...	E++ £399
F70 Body Only...	E++ £49	OM10 Chrome Body + M/Adapter...	E++ £39	150mm F4 EL...	E++ £499
F6S Black + 28-100mm...	E++ £59	OM10 + 50mm + 35-70mm + 70-210mm...	As Seen £99	150mm F4 HFT...	E++ £149 - £199
F6S Chrome + 28-100mm...	E++ £69	28mm F2.8 Zuiko...	E++ £59	150mm F4 HFT...	E++ £149 - £199
F6S Chrome Body Only...	As Seen / E++ £35 - £45	28-40mm F4 Zuiko...	Exc / E++ £39 - £59	350mm F5.6 HFT...	E++ £349
F60 + Sigma 28-80mm...	E++ £39	35-70mm F3.5-4.5 Zuiko...	E++ £39 - £49	2x HFT Converter...	E++ £79
F60 Chrome Body Only...	As Seen / E++ £15 - £49	35-70mm F3.6 Zuiko...	E++ £39	120 Insert...	E++ £15 - £20
F55 Chrome + 28-100mm...	E++ £69	35-70mm F4 Zuiko...	Exc / E++ £29 - £39	120 Magazine (6008)...	Exc / E++ £199 - £299
F55 Chrome Body Only...	E++ £119 - £225	50-150mm F3.5-4.5 Zuiko...	E++ £199 - £349	120 Magazine (604.5) 6008...	E++ £199
F55 Black Body Only...	E++ £119 - £225	50-200mm F5 Zuiko...	E++ £199 - £349	Polaroid Mag 6008...	E++ £199 - £299
F50 Chrome Body Only...	E++ £119	65-200mm F4 Zuiko...	E++ £399 - £159	Polaroid Mag SLX/6002/3...	E++ £39
F801 Body Only...	E++ £39	75-150mm F4 Zuiko...	Exc £39	SLX 6x4.5cm Back...	E++ £39
F801 Date Body Only...	E++ £29	80mm F4 Macro Zuiko...	E++ £179 - £199	45 Degree Prism...	E++ £249 - £299
F801 Body Only...	Exc / E++ £19 - £35	100mm F2.8 Zuiko...	E++ £79	Aluminum Case...	E++ £69
F501 Body Only...	E++ £49	135mm F4.5 Zuiko Macro...	E++ £249	Autobellows...	E++ £399
F401 Body Only...	E++ £29	200mm F4 Zuiko...	E++ £49 - £59	Quick Tripod Coupling...	E++ £35
F401S Q/Date Body Only...	Unused £59	F280 Flash...	E++ £49 - £79	SCA356 Flash Adapter...	E++ £35
Promax 600i + 24-70mm...	E++ £79	T18 Ringflash...	E++ £10		
Promax 5 + 30-80mm...	E++ £79	T18 Ringflash...	E++ £10		
10.5mm F2.8 AF ED DX Fisheye...	E++ £399	T28 Flash Head...	As Seen £49		
12-24mm F4 G AFS DX ED...	E++ £549	T32 Flash...	E++ £55		
14mm F2.8 AFD...	E++ £749	T45 Hammerhead...	E++ £175		
14-24mm F2.8 G AFS ED...	Unused £1,199				
16-85mm F3.5-5.6 G ED VR AFS DX...	E++ £359				
17-55mm F2.8 G AFS DX ED...	E++ £649				
18mm F2.8 AFD...	E++ £599				
18-35mm F3.5-4.5 AFD...	E++ £599				
18-35mm F3.5-4.5 AFS ED DXE+...	E++ £129 - £149				
18-105mm F3.5-4.5 G AFS ED DX VR...	Mint- £159				
20-35mm F2.8 AFD...	E++ £399 - £449				
24-50mm F3.5-4.5 AFN...	E++ £109				
24-120mm F3.5-5.6 ED AFD...	E++ £125 - £129				
24-120mm F3.5-5.6 G AFS ED VR...	E++ £219 - £249				
28-70mm F3.5-4.5 AFD...	E++ £99 - £125				
28-200mm F3.5-5.6 AFD...	E++ £129				
35-80mm F4.5 AFD...	E++ £29				
35-105mm F3.5-4.5 AFD...	E++ £39				
55-200mm F4.5-5.6 AFS DX G VR...	E++ £139				
55-200mm F4.5-5.6 AFS DX VR...	E++ £129				
70-200mm F2.8 G AFS ED VR...	E++ £1,099				
70-200mm F2.8 G AFS ED VR II...	Mint- £1,399				
70-210mm F4.5-6.3 AFD...	E++ £699 - £779				
70-300mm F4.5-6.3 AFD...	E++ £899 - £999				
70-300mm F4.5-6.3 AFD...	E++ £1,149				
75-240mm F4.5-5.6 AFD...	E++ £779				
80-200mm F4.5-5.6 AFD...	E++ £599 - £699				
80-400mm F4.5-5.6 AFD VR...	E++ £749 - £849				
85mm F1.4 AFD...	E++ / Unused £699 - £799				
Sigma 10-20mm F4.5-5.6 DC HSM...	E++ £309				
Sigma 12-24mm F4.5-5.6 EX DG HSM...	E++ £399				
Sigma 15mm F2.8 EX DG Fisheye...	E++ £359				
Sigma 15-30mm F3.5-4.5 EX DG...	E++ £229 - £249				
Sigma 17-35mm F2.8 EX DG...	E++ £169				
Sigma 20mm F1.8 EX DG...	E++ £299				
Sigma 28mm F1.8 EX DG...	E++ £199				
Sigma 28-70mm F2.8-4.0 DG...	E++ £79				
Sigma 30mm F1.4 DC EX HSM...	E++ £279				
Sigma 30-300mm F4.5-5.6 Apo...	Mint- £779				
Sigma 30-300mm F4.5-5.6 Apo DG...	E++ £99				
Sigma 70-300mm F4.5-6.3 Apo DG Macro...	E++ £1,099				
Sigma 70-300mm F4.5-6.3 Apo Macro Super...	E++ £1,109				
Sigma 80-400mm F4.5-5.6 Apo DG OS...	E++ £499				
Sigma 100-300mm F4.5-6.3 Apo EX HSM...	Mint- £549				
Sigma 120-300mm F2.8 EX HSM Apo DG...	E++ £1,199				
Sigma 120-400mm F4.5-5.6 Apo DG OS HSM...	Mint- £499				

Pentax 645 Series

645 Complete...	E++ £279	645 + 45-55mm...	E++ £469	45mm F2.8 A...	E++ £229
45-55mm F2.8 A...	E++ £229	45-85mm F4.5 FA...	E++ £599	55mm F2.8 A...	E++ £225
55-110mm F5.6 FA...	Mint- £699	80-160mm F4.5 FA...	E++ £299 - £399	80-160mm F4.5 FA...	E++ £699
150mm F3.5 A...	Unknown / E++ £159 - £229	120 Insert...	E++ £49 - £79	220 Insert...	E++ £399 - £399

Pentax 67 Series

35mm F4.5 Fisheye Takumar...	E++ £650	55mm F3.5 Takumar...	E++ £199	55mm F4 SMC...	E++ £259 - £299
75mm F4.5 Shift...	E++ £149	75mm F4.5 Shift...	E++ £149	105mm F2.8 EX DG...	E++ £199
105mm F2.8 EX DG...	E++ £199	135mm F4 Macro...	E++ £149	135mm F4 Macro Takumar...	Exc / E++ £149 - £159
150mm F2.8 Takumar...	As Seen £79	165mm F2.8 Takumar...	As Seen / E++ £99 - £199	200mm F4...	E++ £139 - £199
200mm F4...	E++ £119 - £199	300mm F4 Takumar...	E++ £199 - £349	300mm F4 Takumar...	As Seen / E++ £199 - £349
300mm F4...	E++ £199 - £349	500mm F5.6...	E++ £999 - £1,399	Visitar 2x Converter...	E++ £49 - £79
Visitar 2x Converter...	E++ £49 - £79	Extension Tube Set...	E++ £65 - £75	Prism Finder...	As Seen £59
Prism Finder...	As Seen £59	Rollerflash...	E++ £35	Stereo Head...	E++ £149

Pentax Manual

Super A Body + Digital Data...	E++ £109	Super A Body Only...	E++ £79 - £99	Program A Body Only...	E++ £99 - £159
MX Chrome + 50mm F1.7...	E++ £129	MX Chrome Body Only...	E++ £99 - £109	ME-Super Black + 50mm F2...	E++ £59
ME-Chrome Body Only...	E++ £49	ME-Chrome Body Only...	E++ £49	ME-Chrome Body Only...	E++ £39
MV1 Black Body Only...	E++ £39	P30T + 50mm F2...	E++ £49	P30T Body Only...	E++ £39
P30T Body Only...	E++ £39	P30 + 35-70mm...	E++ £49	P30 Body Only...	E++ £29
17mm F4 SMC Fisheye...	E++ £449	24-35mm F3.5 SMC M...	E++ £149	28-50mm F3.5-4.5 SMC M...	E++ £49 - £75
28-80mm F3.5-4.5 A...	E++ £29	35-70mm F2.8-3.5 SMC M...	E++ £39	35-70mm F4 SMC A...	E++ £79

Voigtlander

Bessa R3M Black Body Only...	E++ £499	Bessa R2 Black Body Only...	E++ £299	Bessa R2 Olive Body Only...	E++ £299
Bessa R Black Body Only...	Unused £249	Bessa T Black Body Only...	E++ £249	Bessa L Black Body Only...	E++ £119
28mm Black Finder...	E++ £109	Trigger Winder...	E++ £79		

FFORDES TRIPODS

GIOTTO

MTL9351B Tripod & MH5011 3 Way Head

Material: aluminium
Closed length: 64cm
Load capacity: 5kg
Max height: 156cm
Min height: 26.2cm
Weight: 2.1kg

SRP £159.00

Ffordes Price £99.99

GIOTTO

MML3270B Monopod

Material: aluminium
Closed length: 54cm
Load capacity: 12kg
Max height: 166.5cm
Weight: 0.7kg

SRP £35.00

Ffordes Price £29.00

Manfrotto

190XB Tripod + 056 3D Junior Head

Material: aluminium
Closed length: 53.5cm
Load capacity: 5kg
Max height: 146cm
Max height center column down: 118.5cm
Min height: 8cm
Weight: 1.8kg

SRP £159.00

Ffordes Price £99.99

Manfrotto

055XDB Tripod + 804RC2 Pan/Tilt Head

Material: aluminium
Closed length: 61cm
Load capacity: 7kg
Max height: 178cm
Min height: 48cm
Weight: 2.1kg

SRP £199.00

Ffordes Price £129.99

BENRO

A1180T Flat Traveler Tripod

Material: aluminium
Closed length: 45.5cm
Load capacity: 8kg
Max height: 127.5cm
Min height: 42cm
Weight: 1.12kg

SRP £129.99

Ffordes Price £99.00

BENRO

A1682TBO Travel Angel Tripod

Material: aluminium
Closed length: 47.5cm
Load capacity: 8kg
Max height: 162cm
Min height: 47.5cm
Weight: 1.63kg
One leg converts to a monopod or walking stick. Price includes case and spiked feet.

Ffordes Price £189.00

BENRO

C1682TBO Travel Angel Tripod

Material: carbon fibre
Closed length: 47.5cm
Load capacity: 8kg
Max height: 162cm
Min height: 47.5cm
Weight: 1.63kg
One leg converts to a monopod or walking stick. Price includes case and spiked feet.

Ffordes Price £349.00

GITZO

GK1580TQR4 Traveler Tripod

Material: carbon fiber 6X
Closed length: 41cm
Load capacity: 5.5kg
Max height centre column down: 125cm
Max height: 150cm
Min height: 22cm
Weight: 1.23kg

SRP £599.95

Ffordes Price £539.00

GITZO

GITZO SCRAPPAGE SCHEME

Valid between 28th February - 31st August 2012
Visit www.gitzo.co.uk/scrappage for more details

£100

Please ask us for details

Email: info@ffordes.com
Fax: 01463 782 072

**The Kirk, Wester Balblair,
Beaulay, Inverness. IV4 7BQ.**

USED Special

Nikon S3 Year 2000
Millennium Model Ltd Edition : Mint
Only £2699

USED Special

Rollei SL66 & 80mm f2.8 Planar
Commission Sale: Ex++
Only £1200

USED Specials from our YATE BRANCH

Leica M7 0.85 Body Mint-
Only £1650

Canon EOS 3 Body Ex++ £139
Canon 3000 & 18-55mm Ex++ £189
Canon 4000 & 18-55mm Ex++ £379
Canon 500mm f8 T2 Ex++ £99
Olympus OM-4 & 50mm f1.4 Ex++ £179
Olympus 85-250mm f5 Ex++ £179
CALL 01454 325302
to enquire or order anything in this box

USED Cameras

LEICA

11F Body Ex++ £449
11F D/A Body Ex++ £449
11F D/A & 5cm f2.8 Ex++ £699
M2 Body Ex++ £699
M2 Body Ex++ £799

NIKON - AF & MANUAL

D80 & 18-200mm VR Ex++ £699
D90 & 18-105mm Mint- £599
D200 Body Ex++ £379
FM2 Ex++ £129
F3 HP Ex++ £149

OLYMPUS

OM-1 & 50mm f1.8 Ex++ £129
OM-1N Body Ex++ £99
OM-2N Body Ex++ £89

MISC

Exacta Vorex 118 Body Ex++ £49
Illoca Stereogram Ex++ £299
Mamiya 645 & 80mm & AE Finder Ex++ £249
Zeiss Contarex Bulseye Mint- £599

USED Lenses

CANON - FD, EF & EF-S

17-40mm f4L Mint- £529
17-85mm f4-5.6 EF-S Mint- £269
18-135mm f3.5-5.6 EF-S Mint- £199
24mm f2.8 TS-E EF Mint- £999
50mm f2.5 Macro EF Ex++ £179
70-210mm f4 FD Mint- £49
70-300mm f4.5-6 DO Mint- £799
75-200mm f4.5 FD Ex++ £69
135mm f2L EF Mint- £729
Cosina 100mm f3.5 Macro Ex++ £79
Sigma 500mm f7.2 Ex++ £99

LEICA

21mm f2.8 Elmarit-M Mint- £1299
5cm f2 Summicron Ex++ £499
Nooky Close Up Attachment Ex++ £75

USED Lenses

NIKON - AF, AI, AIS

20mm f2.8 AFD Ex++ £379
20-35mm f2.8 AFD Ex++ £499
28mm f2.8 AFD Ex++ £189
35-70mm f3.5 AI Ex++ £149
50mm f1.4D Mint- £179
85mm f1.8 AFD Mint- £259
105mm Macro AI Ex++ £149
200mm f5.6 Medical Nikkor Ex++ £449
Sigma 180mm f5.6 Macro Ex++ £149
Tokina 80-400 f4-5.6 AF Ex++ £499

OLYMPUS

16mm f3.5 OM Ex++ £399
28-48mm f4 OM Ex++ £129
35mm f2.8 Shift OM Ex++ £349
35-70mm f4 OM Ex++ £69
35-105mm f3.5-4.5 OM Mint- £99
50-250mm f5 OM Ex++ £199
Vivitar 120-600mm f5.6-8 OM Ex++ £149
2x-A Teleconverter Ex++ £69
Auto Bellows Ex++ £89

PENTAX - PK, PKA, M42

20mm f4.5 M42 Ex++ £299
85mm f2.2 Soft PK Mint- £299

BRONICA

40mm PS f4 Ex++ £239
110mm PS f4 Macro Mint- £239
250mm PS f5.6 Ex++ £199
SQ AE Finder Ex++ £129
ETRSI & 75mm Ex++ £349

MISC

Leica VIOOH Finder Ex++ £99
Panasonic 14mm f2.5 Mint- £219
Panasonic VW-LW4307M Wide Lens Converter Ex++ £49

FLASHGUNS

Canon 550EX Ex++ £229
Canon TALL 200 Flash Ex++ £119
Olympus F280 Ex++ £99

See our website for our full range of quality secondhand

Panasonic Lumix LX5

10.1 Megapixels
24-90mm Leica Lens
ONLY £359
WITH FREE 4GB SD CARD

Panasonic LUMIX DMC-GX1

16 Megapixel, 3" Touchscreen, Full HD Video, Live MOS Sensor & Venus Engine, Advanced AF System With Operation, Full Manual Mode
GX1 Body £469
GX1 & 14-42mm £499
GX1 & 14-42mm X Lens £599

Panasonic 12.5mm f12 3D

Interchangeable 30 lens system
Extremely compact
Light weight body
Contrast AF support
£179

45-200mm f4-5.6 G OIS
£249

Canon IMAGE STABILISED BINOS

Some day, all binoculars will be made this way

8x25 £259
10x30 £329
10x42 L £1269
12x36 £569
15x50 £869
18x50 £999

FUJIFILM X10

12 megapixel, 4x optical zoom, 2.8" screen
28-112mm f2-2.8 lens, 2/3" EXR CMOS sensor
Fujinon optical zoom viewfinder, luxury design
Only £439

Leica M9-P

Unobtrusive looks, minimalist design & almost inaudible sound of the shutter
Black & Silver in Stock!
Only £5395

ZEISS Lenses At Ace Cameras

Full range available, call or see our website for details

Canon ZE & Nikon ZF.2 Fit

18mm f3.5 Distagon T* £1068
21mm f2.8 Distagon T* £1436
25mm f2.8 Distagon T* £1272
25mm f2.8 Distagon T* £788
28mm f2.8 Distagon T* £982
35mm f1.4 Distagon T* £1436
35mm f2 Distagon T* £853
50mm f1.4 Planar T* £555
50mm f2 Makro Planar T* £1034
85mm f1.4 Planar T* £982
100mm f2 Makro Planar T* £1436
85mm f4 Tele-Tessar T* £702

Leica M ZM Fit

18mm f4 Distagon T* £1072
21mm f2.8 Biotagon T* £1072
21mm f4.5 C-Biotagon T* £894
25mm f2.8 Biotagon T* £894
28mm f2.8 Biotagon T* £798
35mm f2 Biotagon T* Ikon £798
35mm f2.8 Biotagon T* £625
50mm f1.5 C-Sonnar T* £894
50mm f2 Planar T* £625
50mm f2.8 Planar T* £625

50mm f1.5 C-Sonnar T* £894
50mm f2 Planar T* £625
50mm f2.8 Planar T* £625

Some SLR lenses available in ZK & ZS mounts - ZM lenses available in black or silver

Part exchange is welcome, please call for an estimate

Ace Optics have been supplying top quality products & offering the best service & advice for over 25 years. If you're thinking of making a purchase & need help in making the right choice, please don't hesitate to give us a call & our friendly & knowledgeable staff will be more than happy to oblige. Complete camera systems & other items bought for cash, top prices paid, give us a try.

www.acecameras.co.uk
24 hour despatch £10 (small items £6) • Open Mon - Sat, 8.45am - 6.00pm
Prices & details correct at time of print & include VAT • E&OE

SRS Microsystems
www.srsmicrosystems.co.uk
Mail Order Hot Line 01923 226602

90-92 THE PARADE, HIGH STREET, WATFORD, HERTS. WD17 1AW

PENTAX

18-135 DC WR - Unboxed £359
18-55 WR £59
50-200 WR £149
10-17/3.5-4.5 £385
12-24/4 DA £599
15/4 DA Limited £569
17-70/4 ED SDM £369
21/3.2 AL DA £134
35/2.4 AL DA £134
35/2.8 Macro DA Limited £289
40/2.8 DA Limited £289
55-300/4-5.6 DA ED £269
70/2.4 DA Limited £389
18-55 DAL £39
16-50 DA*/2.8 SDM £739
200 DA*/2.8 SDM £739
300 DA*/4 SDM £899
50/1.4 FA £299
50-135 DA*/2.8 SDM £689
55 DA*/1.4 SDM £579
60-250 DA*/4 SDM £995
100/2.8 DFA WR Macro £479
50/2.8 DFA Macro £395
31/1.8 FA Limited £999
43/1.8 FA Limited £749
77/1.8 FA Limited £749
AF 160 FC Ring Flash £499
AF 540 FGZ Flash £269
AF 360 FGZ Flash £269
D-804 Grip - K5 & K7 £179

PENTAX 645D
100% OFF Voucher Available from Pentax
From **£8999**

PENTAX K-01
K-Mount Mirrorless
Per-order Now

PENTAX K-5
Body Only £695
Body + 18-55 WR £729

PENTAX K-r
Body + 18-55 DAL £429

PENTAX Q
From **£329**

Canon 1100D
Body + Tamron 18-200mm £449

SAMSUNG NX11
Body £199
+ 18-55mm II ois £299

SAMSUNG NX200
Body £399
+ 20-50mm Function £499

Canon

24-70mm f2.8 L USM £1049
70-200mm f2.8 L IS II USM £1999
70-200mm f4 L USM £529
100mm f2.8 L IS USM Macro £779
100-400mm f4.5-5.6 L IS £1299
10-22mm f3.5-4.5 £689
15-85mm f3.5-5.6 IS USM £599
18-55mm f3.5-5.6 IS USM £139
55-250mm f4-5.6 IS £189
50/1.8 II £99
60mm f2.8 USM Macro £379
70-300mm f4-5.6 IS USM £429

SIGMA

8-16/4.5-5.6 DC HSM £549
18-20/4.5-6.3 EX DC HSM £399
18-20/2.8 EX DC HSM £499
105/2.8 EX Macro DG HSM OS £719
120-400/4.5-6.3 APO OS £679
12-24/4.5-5.6 II DG HSM £2099
120-300/2.8 EX DG OS HSM £179
150-500/5.6-6.3 APO DG OS £849
17-50/2.8 EX DC OS HSM £559
17-70/2.8-4.5 DC OS £349
50-500/5.6-6.3 EX DC OS HSM £179
18-250/3.5-6.3 EX DC OS HSM £399
18-50/2.8 EX DG Macro £309
24-70/2.8 IF EX DG HSM £639
30/1.4 EX DC £379
4.5/2.8 EX HSM Circular Fisheye £597
50-150/2.8 EX DC H2 £345
50-500/5.6-6.3 EX DC OS HSM £1269
50/1.4 EX DG HSM £269
50/2.8 Macro DG £235
50-200/4.5-6.3 EX APO £599
70-200/2.8 EX APO £179
70-300/4.5-6.3 EX Macro Super DG £129
70-300/4.5-6.3 EX Macro Super DG £129
70/2.8 EX Macro DG £369
85.1.4 EX DG HSM £699
EF 610 DG ST Flash £159
EF 610 DG SUPER Flash £229

Nikon D4
D800
D800E

Nikon D700
Body Only £1899

Nikon G3
From **£369**

Panasonic GF3
From **£229**

Panasonic GX1
IN STOCK
From **£449**

OLYMPUS E-PM1
Body £249
14-42mm II R £349
Twin Lens £519

Nikon D3100
D5100
D7000

NIKON 1
V1
J1

Panasonic GH2
From **£549**

Panasonic GH2
From **£549**

OLYMPUS E-PL3
Body £329
14-42mm II R £449
Twin Lens £576

OLYMPUS E-P3
Body £549
14-42mm II R £669

ProAm IMAGING

WINS AGAIN!

**Winner of SWPP/The Societies Trade Awards
BEST PROFESSIONAL LAB FOR THE 3rd YEAR RUNNING**

Using state-of-the-art equipment and Fuji DP2 archival quality silver halide paper, our experienced staff can produce beautiful colour-managed prints from your digital images for a fraction of the price charged by many of our competitors.

In today's economic climate it makes sense to join the thousands of fellow enthusiasts, camera club members, universities and top award winning professionals who use and recommend our services.

SIZE IN INCHES	COST PER PRINT
5x4"/ 6x4"	15p
5x5"/ 7x5"/ 7.5x 5"	25p
6x6"/ 8x6"	31p
8x8"/ 9x6"	36p
10x7"/ 10x8"	52p
10x10"/ 12x8"	61p
11x11"/ 12x10"	77p
12x12"/ 14x11"/ 15x10"	97p
16x12"/ 18x12"	£1.27
+ Post & Packing from £5 (see website for details) All prices inc VAT at 20%	

**EASY TO USE
FTP ONLINE
UPLOAD
SERVICE**

now available at

www.proamimaging.com

Simply visit 'New Client'
area to register an account

ProAm Imaging Ltd. 17, Northgate, Bradford. BD1 3JR.
(T) 01274 723622 (F) 01274 735389 (E) sales@proamimaging.com
Please visit our website for full details of how to prepare your files for printing.
www.proamimaging.com

WANTED FOR CASH
Exclusively... Nikon
HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at info@graysofwestminster.com for our highest offer.

Grays of Westminster
- Exclusively... Nikon
40 Churton Street, Pimlico
London SW1V 2LP



www.graysofwestminster.co.uk

WE BUY FOR CASH



All makes - and we always offer a fair price

URGENTLY REQUIRED...

Digital including: NIKON. CANON. SIGMA.
TOKINA. TAMRON. SONY. OLYMPUS. PENTAX.
PANASONIC. LEICA. ETC.

Film including: HASSELBLAD. LEICA. ZEISS. ETC.
CASH WAITING! CALL US NOW!
No collection too large!

www.cash4cameras.co.uk

STAFFORD CAMERAS

Unit 2, Parkside Shopping Precinct, STAFFORD. ST16 1TQ.
Email: cash4cameras@ntlworld.com

Tel: **01785 605475**

**LONDON CAMERA EXCHANGE
MANCHESTER**

BUY SELL EXCHANGE

**Call or email for free
valuation and
arrange collection**

T: 0161 236 5819 or manchester@LCEgroup.co.uk
www.LCEgroup.co.uk

Wanted

PETER WALNES

WANTED FOR CASH OR COMMISSION

Digital: Nikon D2H, D2Hs, D2X, D2Xs, D3, D3x, D3s, D60, D80, D90, D200, D300, D300s, D700, D3000, D5000

Canon EOS 1Ds II/III, 1D III/III/IV, 5d III, 7d, 30d, 40d, 50d, 350d, 400d, 450d, 500d, 550d, G9, G10, G11, S90

Late high-end Olympus, Panasonic Lumix, Pentax, Ricoh, Sony Leica M8, M8-2, M9, DMR, X1, D-lux 3, D-lux 4, Epson RD1/1s Late high-end Minolta, Sigma, Tamron and Tokina lenses

Film: Alpa, Angenieux, Arca Swiss, Contax, Ebony, Fotoman, Fuji 6X7 up to 6X17, Hasselblad, Horseman, Konica Hexar AF Kinoptik, Leica R, Leica M, Leica copies, Linhof, Mamiya 6 and 7 Nikon, Plaubel, Rodenstock, Rollei, Schneider, Sinar, Toyo Voigtlander Bessa, Zeiss Contarex, current Zeiss Ikon.

Must be in nice condition! Estate sales welcome.

Contact us now for our best price. We can arrange collection for large outfits or high value items.
Tel: 01963 371633 Fax: 01963 370719
Email: pwalnes@truemesh.com Website: www.peterwalnes.com
Peter Walnes, PO Box 3888, Templecombe, Somerset BA8 0WZ

Cameras For Sale

Teddington Photographic
Buy and sell used
photographic equipment
www.teddingtonphotographic.com
020 8977 1064

CHISWICK Camera Centre
Visit our secondhand website for a range of good quality used equipment
www.used.chiswickcameras.co.uk
0208 995 9114
We Buy, P/X or Commission Sale equipment

30 NEW AND Ex Demo wedding Albums, Spicer Hadfield Middlewall Denis Wright Including Elizabeth Minor and major sizes £650.00 Absolute Bargain Alec Graham 07866956047, pick up only

BRONICA RF645 WITH 65mm & 45mm lenses, viewfinder for 45mm lens and lens hood. All boxed and in excellent condition. Photos available. £750. 01474 873217

CANON 5D CAMERA Body, Serviced and in good condition. Box'd with everything £525. Tel 01737 763765 (Surrey) or don.morley@ntlworld.com.

CANON EOS 350D with kit lens. kevb0n13@gmail.com Good condition, good for beginners £230 ono. tel: 07780008567

CANON EOS 5DMK1 Good Condition, Boxed, complete with manuals & accessories £650. BG-E4 Grip available for £60 - Contact Steve 07973 961157

LEICA D-LUX 5, hand grip EV1 view finder, case, battery, complete. £760 inc p+p. Leica M5 chrome 3 lug body, recent service by Leica technician, £510 inc p+p. 01733 252678 (Peterborough)

subscribe 0845 676 7778

M.S. HOBBIES: MINOX specialist, cameras/accessories, for sale and purchased, submini/110 d and p, Minox film b+w, colour. T: 01667 451405 W: www.mshobbies.co.uk, e:sales@mshobbies.co.uk Twitter: @mshobbies

NIKON D80 WITH 18-55mm kits lens, kevb0n13@gmail.com Excellent condition, Fantastic beginner DSLR £320 ono. tel: 07780008567

NIKON TC-17EII TELECONVERTER. Only used 3 times. Mint £250 or exchange for TC-14EII. Email will@phonecoop.coop or tel 01497 847183.

ZEISS IKON SW silver body, boxed with instructions. £450 ono. Tel: 0141 5582736 or 07788581034

Black & White Processing

KAREN WILLSON BRISTOL, Superior quality processing & printing. Tel: 01179 515671 www.kwfilmprocessing.co.uk

Clubs & Events

Photographica 2012
Organised by the Photographic Collectors' Club of GB
Sunday 20th May 4 Doors open 10am

Content ID: 773033
Customer: PCCGB

120+ stalls buying and selling collectable and user cameras, lenses, plus lenses, accessories, film, paper, literature and images
Lindley Hall, Vincent Square, London SW1P 2PB
* Free parking * No congestion charge

To join the PCCGB or for more details call 01920 821611 or go to www.pccgb.com
State/buyers: call 01884 594529

Miscellaneous

"MALE LIFE MODEL 46, Surrey / South London surreysport@hotmail.co.uk

amateur Photographer CLASSIFIED

Wanted

Peter Loy
COLLECTABLE CAMERA SPECIALISTS

CAMERA COLLECTIONS WANTED
Telephone: +44 (0)20 8867 2751
Call us - we can come to you (UK & Europe)
www.peterloy.com

WANTED: LEICA R7 body chrome preferred, mint or mint- condition. Tel: 01243 378433

Camera Fairs

CAMERA PHOTOGRAPHIC FAIR
Cheese and Grain Hall, Frome
Sunday 1st April 2012
Admission £3. From 9.30am - 2.30pm.
Early bird £5 8.30am.
Tel: 07706 698446 or 07934 634955
www.fromewessexcameraclub.co.uk

CAMERA FAIR LEEDS, Sun 25th Mar, Village Hall Boston Spa, just off A1 nr Wetherby. 07979913156

Camera Repairs

MALCOLM TAYLOR FOR CLASSIC LEICA

SALES & REPAIRS SERVICE

Good stock of used Leica bodies, lenses and accessories available. Fully equipped workshop on premises for repair and service of your classic Leicas, R/F Nikons and Canons including accessories and lenses and also vacuum coating facilities. Request list and details. M8-M9 Bit coding of lens ASK.

Upper Lye Farm, Aymestrey, Hereford HR6 9SZ.

Tel: 01568 770542

amateur Photographer

**For free listings to
advertise your kit for
sale, call
020 3148 2929
or email
(no more than 24 words)
to
listings@ipcmedia.com**

Accessories

★★ SPECIAL OFFERS ★★ CLEARANCE OFFERS ★★ END OF LINES ★★

CLIP-ON LENS CAPS
27, 28, 30, 34, 37mm £2.99 each
40, 45, 48, 49, 49mm £3.35 each
52, 55, 58, 62mm £3.65 each
67, 72, 77, 82, 86mm £3.99 each

CLEARANCE PRICES ON Kenco Digital Circular Polarizer
49mm £11.99 67mm £19.99
72mm £24.99

NEW HOYA MULTI-COATED SLIM DIGITAL UV FILTERS
49mm £9.99 52mm £10.99
55mm £11.99 58mm £12.99
62mm £13.99 67mm £14.99
72mm £17.99

HOYA SLIM (5mm) DIGITAL CIRCULAR POLARIZER
58mm £30.50 62mm £33.95
72mm £43.50 77mm £47.50

HOYA CIRCULAR POLARIZER AND UV FILTER COMBINED
49mm £24.50 55mm £24.95
58mm £27.50 62mm £44.95

LINEAR POLARIZING FILTERS to clear (for Manual Focus only)
49mm £2.50 52mm £3.50

WIDE ANGLE LENS HOODS
49, 52, 55mm (rubber) £6.49
58, 62, 67mm (rubber) £7.49

RUBBER LENS HOODS
46, 49, 52, 55mm £3.99 each
58, 62, 67, 72mm £5.35 each

KODAK FILTER WRENCH SET
46/58mm £2.99 62/77mm £3.99

NEW JAPANESE AICO YELLOWGREEN FILTERS
to clear (for Black & White £3.99 each
in 55mm 62mm 67mm

LAST FEW HOYA 40.5 NDX4 BSC or 81A to clear £6.99 each

NEW CIRCULAR POLARIZERS
27mm, 28mm, 30.5mm £4.99 each

NEW ILFORD HP5 35mm FILM
24 exp £2.99 36 exp £3.99 each
OID KODAK APS 15 exp 25p each

MARCH SALE COKIN X-PRO
W960 ND Grad Kit £179.95
All the following £24.95 each
X001 Yellow X004 Green
X005 Sepia X021 80B
X036 FLW X142 Net Filter
X145 Net Filter Black

MARCH SALE COKIN Z-PRO
U960 ND Grad Kit £146.95
Z005 £24.95 Z006 £23.50
Z007 Infra-red £48.50
Z020 £23.50 Z121 M £39.50
Z148 £23.50 Z164 £194.95

S/H ZENITH PHOTOSNIPE KIT
inc 300mm f4.5 Tair Lens, 58mm f2
Helios Lens, 4 Filters, Lens Hood,
Instructions, in fitted Case £79.95

SECOND HAND BOOKS
Newspaper Photography £3.99
Photographer's Handbook £3.99
Guide to Photography £4.99
Many more books - check website

S/H CANON EOS GEAR
Canon EOS 650 £19.50
Canon EOS 1000FN Body £21.50
Canon EOS 300 Body £23.50
Sigma 70/210mm f4.5 £28.50
Cobra 700AF Flashgun £19.95
New EW-60C Lens Hood £5.95
Canon EOS Wide Strap £1.99

MINOLTA DYNAX 5000i KIT
DYNAX 5000i Body, Minolta
35/70mm Zoom Lens, SkyLight,
Hood, Gadget Bag £47.50

MINOLTA 5000 KIT 5000 Body,
35/70mm Zoom Lens, Flashgun,
Sky, Hood, G/Bag the lot £43.50

S/H BRONICA ETRS 75mm Lens
120 Back, SkyLight, Lens Hood,
Pentaprism, Gadget Bag £239.95

Boxed PENTAX K-10 DIGITAL KIT
K-100 Body, 18/55mm Zoom Lens,
Sky, Hood, Gadget Bag £279.95

HARD LENS CASES to clear
Small £2.99 Med £3.99 Large £4.99

£2.00 POST/PACK SMALL ITEMS

67 Manchester Road
Denton, Manchester
M34 2AF
norton.d@btconnect.com

Mail Orders by return, ask
for Trish, Dave or Dennis
Tel: 0161 336 4603

OPEN
MON - FRI
11am - 3.30pm
www.ukfiltercentre.co.uk

DEXTON PHOTO OPTICS

always a good sign

67 Manchester Road
Denton, Manchester
M34 2AF
norton.d@btconnect.com

Insurance

Aaduki Multimedia

QUOTE AND BUY ONLINE 24 HOURS A DAY

EQUIPMENT, LIABILITY AND PROFESSIONAL INDEMNITY

01837 658880
WWW.AADUKI.COM

Holidays & Courses

PHOTOGRAPHIC DAYS AT BEAVER WATER WORLD

Ideal opportunity to get up close and personal with Reptiles, exotic birds, Owls, Deer, Beavers, Fish, Ring tailed Lemurs & Meerkats all in an area of outstanding natural beauty.

For more information:
www.beaverwaterworld.com
Email: stellaquayle@tiscali.co.uk
01959 577747

Beaver Water World
Waylands Farm, Approach Road,
Tatsfield, Kent, TN16 2 JT
Animal charity no: 1063373/0
No photography on site, other than on organised photographic days.

Holidays & Courses

Photographmenorca.com

NEW for 2011...

Short break photographic workshops
located in idyllic Menorca (Balearics)

- Small groups of up to 8 only with two dedicated experienced photographers to help & inspire you
- Hotel accommodation, some meals, Airport pick ups (Mahon only), great photo expeditions - **all included!**
- Now booking** long weekends (Fri thro' Mon) during **May / June & Sept / Oct 2011**

Whether you are a beginner or enthusiast:
Get more from your photography with a memorable weekend 'away from it all' in beautiful **MENORCA** (a little over 2 hrs from UK airports...)
- Learn simple techniques for taking better pictures
(Composition / Lighting / Landscapes / Sunsets / Architecture / photo critique)

For more information log onto www.photographmenorca.com
or contact Martin (UK) on 07803 605955

amateur Photographer

Holidays & Courses

WILDARENA.COM
Photographic & Wildlife Workshops, Training & Tours

Let your camera run wild

Tel: 07734 107050
E-mail: info@wildarena.com

WorldMags.net

THE DARKROOM^{UK} LTD



Estd. 1992



FUJIFILM

ILFORD PHOTO

EPSON



PATERSON

E6 Film Processing

E6 FILM	36exp	120	220	5x4	5x7	8x10
Mounted	£7.90	-	-	-	-	-
Sleeved	£5.90	£4.90	£9.80	£3.00	£4.65	£5.00

Process adjustments FREE.
10% discount for 10 + films in an order

E6 SCANNING & PRINTING SERVICES

Charged in addition to E6 Film process

Scan to CD	4.5Mb	18Mb	Approx file size
	£5.00	£12.00	when open

Print Set	4 x 6	5 x 7 1/2	6 x 9	8 x 12
35mm Xpan*	4 x 12	5 x 14	-	-
35mm	£10.50	£14.50	£18.50	£26.50

Prints gloss or matt, borders optional **Extra set of prints**
-50% Available to Postal customers only, not callers or online shop

Price include Postage and VAT

Canvas, Art & Poster

From Film, Print or Digital Files

BUY ONLINE IN OUR SHOP www.the-darkroom.co.uk

up to:	Ilford	Hahnemuhle	Canvas
inches	Galerie	Cotton Rag	Wrap
10x12	£17.65	£23.75	£58.85
12x16	£20.75	£28.40	£67.25
16x20	£24.00	£35.25	£76.25
20x24	£28.25	£42.05	£90.35
20x30	£34.25	£51.00	£109.95
24x36	£43.75	£74.00	£147.95
30x40	£58.75	£89.00	£196.50

Ilford Galerie is either Gloss or Smooth Pearl

Hahnemuhle art paper: 310gsm Photo Rag, German Etching text'd

Quality Canvas on 36mm quality stretcher frame to fixed sizes but lengths can be mixed to make Squares or Panoramic. Acrylic sealed for long life

Prices include Postage/courier and VAT

Black & White and Colour Negative

35mm	4 x 6	5 x 7 1/2	6 x 9	8 x 12
35mm Xpan*	4 x 12	5 x 14	-	-
36exp	£11.95	£16.25	£19.25	£26.50

120	4x5	5x7	6x8	8x10
15exp	£11.25	£16.55	£22.45	£28.15
10exp	£9.95	£13.25	£16.75	£21.95

120 5x5 6x6 8x8 12exp £11.50 £15.85 £20.45

Prints gloss or matt, borders optional Extra set of prints -50%

PROCESS ONLY

Neg Roll Film (120,35mm) £4.90 4x5 (BW only) £3.00

SCAN TO CD

Charged in addition to film process and print

Scan to CD	4.5Mb	18Mb	Approx file size
	£4.50	£12.50	when open

Available to Postal customers only, not callers or online shop

Price include Postage and VAT

Traditional Products, Service and Equipment

We continue to provide a BW hand print service on RC and FB papers ~ please call for details. We are stockists of Ilford Photo products, Fuji Film and Paterson processing equipment. A wide range of photographic papers and chemicals are available on our Online Shop.

Price changes May 2012

Given the increases in the cost of postage & silver based materials in the last year it is inevitable that our prices must change from May 2012. Please check online for details

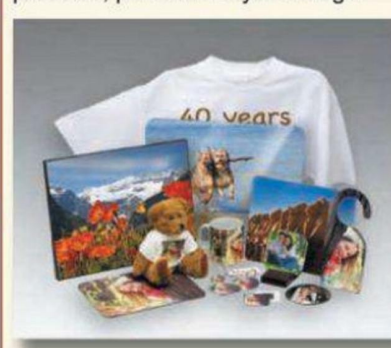
Bring your slide library back to life with Pro size scans

20 x 35mm			10 x 120 size		
✓mounted or			✓sleeved only, 645 to 69		
✓sleeved (not both)			✗mixed format,		
✗panoramic, mixed film type			✗mixed film type		
35mm	x 20	4.5Mb	Jpeg	£10.50	
35mm	x 20	18Mb	Jpeg	£15.00	
35mm	x 20	48Mb	300dpi Tiff	£60.00	
120	x 10	up to 4.5Mb	Jpeg	£10.00	
120	x 10	up to 18Mb	Jpeg	£12.50	
120	x 10	48Mb+	300dpi Tiff	£45.00	

Individually assessed, dust & minor blemishes removed (not BW film). E6, C41 or BW film but not mixed orders of film type. *120 file sizes vary with format eg 12.2 - 17.5Mb. Jpeg size is for open, uncompressed file

Fun with Gift Ideas

We've a surprise for you! A range of photo gifts that deserve a second look. You can be confident that these are quality products, printed with your image.



Mug	£8.50
T-shirt	£15.00
Apron	£12.50
Teddy	£15.50
Coaster	£3.00
Placemat	£7.50
Mousemat	£6.50
Jigsaw	£13.50
Keyring	£3.75
Fr Magnet	£3.75

Sample Prices
Postage extra

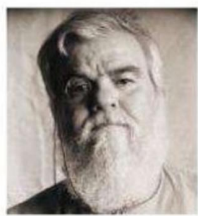
Placing Orders

Prices shown are postal only. Payment by CHEQUE only! - NEVER send important credit card details through the post! Most work completed same day & returned 1st class post. Download a prepaid label from our website. Vat @ 20.0% * Xpan prices for consistent format films only, not mixed. Please ring if you are unsure of any details

FREEPOST, The Darkroom UK Ltd, 15 Berkeley Mews, High Street, Cheltenham GL50 1DY

Tel. 01242 239031

www.the-darkroom.co.uk



ROGER HICKS

Are we born with a photographic eye, or can we learn to take better pictures?

IT'S AN old and probably irresolvable question: nature or nurture? In other words, how much do we owe to heredity and how much to our upbringing? Specifically, in photography, do you have to be born with an eye for a good picture, or can you learn to take better pictures?

As soon as you put it like that, the answer is obvious. Nature and nurture are invariably blended: they are blended in different degrees in different people; and they are blended in different degrees for different aspects of our lives. What is less obvious is that by the time you're old enough to understand that both nature and nurture have moulded you, it probably doesn't matter anyway. You are who you are. Except...

Except that nurture is an ongoing process. It's not just a question of how your parents brought you up, or even of the society in which you were brought up. It's a question of where you live now, and how you live now: you are still 'nurturing' your own 'nature'. You may not be happy with who and where you are, or alternatively, you may be excessively complacent about who and where you are.

Let's start with wanting to change yourself. Again, let's choose a nice, easy, obvious example. You want to be a better photographer. Well, yes. So do we all. But how do you go about it?

Far too many people go about things backwards. They think of the work of a photographer they admire, and then try to be more like that photographer. They may try to shoot the same sort of subjects, with the same sort of techniques and composition; they may even try to buy the same sort of equipment. While this may work, it neglects the fundamental question of whether they are the same sort of person, with the same sort of opportunities.

Because of our heredity and upbringing, we are not all alike. Some of us are relaxed and laid back; others are nervous and driven. Some go for the big picture, and let the details take care of themselves; others are obsessive about details, reasoning that if you get them right, the big picture has to be a success. Some want the easiest life possible; others find that the only way they can succeed is if they

are challenged at every step. Some want to take their time over every single picture; others can hardly wait to get onto the next shot.

None of these attitudes is inherently right and none is wrong, but if we try to go against our own preferences and personalities, we are probably storing up trouble for ourselves. If we're having trouble improving our photography (or indeed our lives in general), the sticking point will as often be a matter of personality as a matter of technique. If it is, we need to ask ourselves if we really want to change that aspect of our personality. After that, we need to ask ourselves whether, based on past performance, we are actually likely to make the requisite changes.

Much the same considerations apply to opportunities. If you like to photograph mountains, you are at something of a disadvantage in, say, East Anglia or Kansas. So what do you do? Move? Go to the mountains whenever you can? Or look for different subjects to photograph? Again, be realistic, and separate the pictures you like looking at and the

pictures you would like to take. For example, I would love to photograph dramatic Arctic icescapes, but as I dislike cold I am unlikely ever to fulfil that ambition. This doesn't worry me. I just reassess the importance of the ambition.

In other words, it's generally better to work with the grain of who you are, rather than against it. It's also a good idea to admit when you're being unrealistic and blaming your lack of progress on things that aren't going to change. This, however, is where I return to the question of complacency.

There are some people whose horizons are so limited, whose ambitions are so circumscribed by their own lack of imagination, who are so unwilling to listen to anyone else, that they are unlikely ever to get any better at anything. This is fine, until they start telling other people how to do things – that 'all they need' is this or that, or that 'the only way' to do something is thus and so. So whenever you consider giving someone advice, ask yourself a couple of questions first: What sort of person are you? And what sort of person are they? **AP**

'Far too many people go about things backwards. They think of the work of a photographer they admire, and then try to be more like that photographer'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Telephone 0203 148 4138 **Fax** 0203 148 8123
Email amateurphotographer@ipcmedia.com
Picture returns: **Telephone** 0203 148 4121
Email appicturedesk@ipcmedia.com

Subscriptions

Email ipcsubs@quadrantsubs.com
Telephone +44 (0) 844 848 0848
 One year (51 issues) UK £140.45; Europe/Eire £162.50;
 USA £198.45; Rest of World £236.90.

Test Reports

Contact OTC for copies of camera test reports published in AP.
Telephone 01707 273 773.

Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 2516
Email mark_rankine@ipcmedia.com
Classified telephone 0203 148 2929. **Fax:** 0203 148 8158
Display telephone 0203 148 2516. **Fax:** 0203 148 8158
Inserts call Innovator on 0203 148 3710

Editorial team

Editor	Damien Demolder
Editor's PA	Christine Lay
Deputy/Technical Editor	Mat Gallagher
Art Editor	Mark Jacobs
Production Editor	Lesley Upton
News Editor	Chris Cheesman
Deputy Production Editor	Breandan Maguire
Deputy Art Editor	Simon Warren
Features Editor	Gemma Padley
Designer	Antony Green
Technical Writer	Richard Sibley
Senior Sub Editor	Oliver Cotton
Technical Writer	Tim Coleman
Features Writer	Oliver Atwell
Photo-Science Consultant	Professor Robert Newman
Studio Manager	Andrew Sydenham
Picture Researcher	Rosie Barratt

Special thanks to The moderators of the

AP website Andrew Robertson, Chris Cool, Fenris Oswin, Henry Rogers, Lisab, Nick Roberts, The Fat Controller
Contributor Chris Gatcum

Advertising team

Group Advertisement Manager	Mark Rankine	0203 148 2516
Senior Display Sales Exec	Simon Gerard	0203 148 2510
Display Sales Exec	Richard Mann	0203 148 2637
Area Manager Midlands & North	Rob Selvey	01922 412 720
Group Digital Sales Manager	Mark Rankine	0203 148 2516
Classified Sales Executive	Wendy Robertson	0203 148 2929
Display Ad Production	John Jones	0203 148 2671
Copy Chaser	Kumu Vithlani	0203 148 2645

Marketing and promotions

Senior Marketing Manager	Estelle Hicks-Bennett	0203 148 4321
Online Manager	Karen Sheard	0203 148 4943
SPI Administrator	Nadine Thomas	0203 148 4326

Inserts Innovator Telephone 0203 148 3710

Repro Camden Town Typesetters Ltd **Telephone** 0208 523 6700

Printed in the UK by Wynndeham Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 3333

Publishing team

Group Magazines Editor	Garry Coward-Williams
Publishing Director	Alex Robb
Managing Director	Paul Williams
Chairman and Chief Executive	Sylvia Auton

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer® is a registered trademark of IPC Media © IPC Media 2012. Amateur Photographer (incorporating Photo Technique & Camera Weekly) Email: amateurphotographer@ipcmedia.com Website: www.amateurphotographer.co.uk IPC switchboard Tel: 0203 148 5000. Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by IPC Inspire, part of IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street SE1 0SU. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. IPC Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. IPC Media reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. The 2012 US annual subscription price is \$276.57, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431, US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at IPC Media, Blue Fin Building, 110 Southwark Street, London, SE1 0SU, England. Air Business Ltd is acting as our mailing agent.

The latest **NEW Products** & Special Offers

For even more new products and special offers, visit www.ParkCameras.com/AP

Redefine your creativity with the new Canon EOS 5D Mark III



The EOS 5D Mark III is a full-frame 22.3 MP DSLR with 61-point autofocus and 6fps continuous shooting. Capture high-quality Full HD movies, with manual control over everything from frame rate to audio.

- ▶ 22.3 MP full-frame sensor
- ▶ 61-point AF
- ▶ 6 fps continuous shooting
- ▶ ISO 100-25,600 sensitivity, expandable to ISO 102,400
- ▶ Full-HD video with manual control
- ▶ 14-bit DIGIC 5+ processor
- ▶ Weather sealing
- ▶ 3.2" LCD screen
- ▶ HDR mode



Visit our website to place a pre-order & watch our EOS 5D Mark III preview

Competitive Price TBC

Visit our website for the latest low prices, as well as money saving offers!

22.3 MEGA PIXELS CMOS

EOS Movie FULL HD

FULL FRAME CMOS

DIGIC 5+

ISO 25600 12800

Intelligent Viewfinder

61 High Density Reticular AF

63 Dual-Layer Metering

Approx. 100% Viewfinder

3:2 WIDE 8.1cm/3.2" LCD ClearView II

Speedlite Transmitter ST-E3-RT



NEW!
Due late
March 2012
SRP £309.99

Speedlite 600EX



NEW!
Due late
March 2012
SRP £639.99

Speedlite 600EX-RT



NEW!
Due late
March 2012
SRP £679.99

Wireless File Transmitter WFT-E7B



NEW!
Due late
March 2012
SRP £789.99

GPS Receiver GP-E2



NEW!
Due late
March 2012
SRP £299.99

BG-E11 Battery Grip



NEW!
Due late
March 2012
SRP £329.99

Call now for first available stock of
Canon EOS 5D Mark III, Canon EOS-1D X,
Nikon D800, Nikon D800E, Nikon D4,
Olympus OM-D E-M5 and Fujifilm X-Pro 1



PARKCameras



Tel: 01444 23 70 60 www.ParkCameras.com/AP

York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT

Join, Follow, Tweet & Watch us on



All prices include VAT @ 20% Opening times Mon-Sat 9:00am-5:30pm; Thursday 9:00am-7:30pm; Sunday 11:00am-4:30pm. Store address: York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT. We accept Visa, Mastercard, Maestro & PayPal (online only). All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price. Prices correct at time of going to press; Prices subject to change; check website for latest prices.

What do you get when you cross a tripod with a monopod & a walking stick?



The new Travel Angel 2 - the ultimate travel tripod.

Benro's Travel Angel 2 tripod is incredibly flexible and portable. The legs can be inverted and folded back through 180 degrees for optimum compactness and each leg can be independently locked in two positions for additional flexibility, perfect for cramped conditions or uneven ground.

Each tripod also features a detachable leg that can be unscrewed and used in conjunction with the removable centre column to convert into a full sized monopod. In turn this can also be adapted to become a walking stick, complete with a built in compass.

There are six models available in either aluminium or carbon fibre, featuring anti-rotation legs incorporating twist locks with dust and water-resistant design. Each tripod is supplied with a matched B series ball head, interchangeable spiked and rubber feet and high quality carry case.

Visit www.kenro.co.uk to view the full range and find out more.



PROFESSIONAL STANDARDS · EXCEPTIONAL VALUE

Available from the following stockists:

Binoculars UK
Park Cameras
Morris Photo
Premier Ink & Photographic
CameraWorld
Harrison Cameras
T4 Cameras
SRS Microsystems
Amazon UK
Pixsavers

Blackpool
Burgess Hill
Chipping Norton
Leamington Spa
London/Chelmsford
Sheffield
Swindon
Watford

Swords, Co Dublin

www.binoculars-uk.co.uk
www.parkcameras.com
www.morrisphoto.co.uk
www.premier-ink.co.uk
www.camera-world.co.uk
www.harrisoncameras.co.uk
www.t4cameras.co.uk
www.srsmicrosystems.co.uk
www.amazon.co.uk
01 8400477

Fotosense
Whitbys
Ffordes Photographic
Microglobe
WEX Photographic
Cameraking
Hawks Photo Video
Harpers Photographic
Conn's Cameras
The Galway Camera Shop

Bolton
Chichester
Inverness
London
Norwich
South Ruislip
Taunton
Woking
Dublin
Galway

www.fotosense.co.uk
01243 774646
www.fffordes.com
www.microglobe.co.uk
www.warehouseexpress.com
www.cameraking.co.uk
www.hawksphotovideo.co.uk
www.harpersphoto.co.uk
01 6777179
091 565678



Supplying the photographic industry for over 35 years

Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH

t: 01793 615836 f: 01793 530108 e: sales@kenro.co.uk



www.kenro.co.uk